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ABSTRACT

The book contains information on musical activities which were field tested in Project PASE (Program in the Arts for Special Education, Pennsylvania) classrooms with a wide range of exceptionalities from preschool age to adolescence. Activities are seen to help children become more aware of their bodies, feelings, and themselves; feel important and accepted; find success, self satisfaction, and pride in musical accomplishment; and learn life skills through music. Following an introduction in cartoon format are activities which are divided into six major sections: chant activities; song activities; playing activities (rhythm instruments, bells, guitar); movement activities; listening activities; and creating music activities. Activity descriptions cover student objectives, procedures for the teacher to follow, extensions of the activity, modification, source for materials, and diagrams. Appended is a chart referencing the activities to 26 general and 15 musical objectives, such as following a leader, becoming aware of the environment, using symbols, developing verbal communication, becoming aware of rhythms, learning that melody is composed of many pitches, and feeling the different moods in music. Also given are a sample music individual education program outline, an individual music evaluation form, and a list of resources. (SW)

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• DISCOVERING ME •

Music Activities for Special Learners

Keith P. Thompson
Robert Cutietta
Lynne Mason

EC150078

DEDICATION

This publication is dedicated to the Special Education Program of the Central Intermediate Unit #10. Without the support of the administrative staff and volumtary participation of the teaching staff of the Special Education Program, Project PASE and this publication would not exist.

This publication was made possible through funding by the Program in the Arts for Special Education (Project PASE), an E.S.E.A. Title IV-C project administered through the Arts in Education Program of Pennsylvania's Intermediate Unit #10, and with support from The National Committee, Arts for the Handicapped, an educational affiliate of the John F. Kennedy Center for the Performing Arts.

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FOREWORD

During 1980-81, teachers from seven school districts in Pennsylvania's Central Intermediate Unit #10 participated in a teacher-training project designed to develop teacher competency in using music in the special education curriculum. The project was the second-year phase of a three-year federal program entitled Programs in the Arts for Special Education (Project PASE) and was identified as a 1981 Model Site Project by the National Committee, Arts for the Handicapped.

The purpose of the project was twofold: (1) to provide the special educator with training in the use of musical experiences in the daily special education curriculum and (2) to identify selected musical activities which might promote the development of self-esteem of the handicapped learner.

The project involved three components: (1) a thirty-hour music workshop for teachers, (2) music consultants to assist teachers in planning and executing musical activities with their students, and (3) collection of musical activities which seemed to enhance the self-concepts of special learners.

A three-member music consultant team designed musical activities, led workshop instruction, and assisted teachers in integrating musical activities in the classroom. The consultant team was composed of two music educators--Dr. Keith P. Thompson and Robert Cutietta--and a music therapist--Lynne Mason.

The musical activities which follow in this book were field-tested in PASE classrooms during the 1980-81 school year by the consultant team. The activities were successfully adaptable within a wide range of exceptionalities (i.e., the learning disabled, the physically handicapped, the mentally retarded--EMR, TMR, and SPMR, and the emotionally disturbed) and across a wide chronological age range (preschool to adolescent).

All activities seemed to help children to (1) become more aware of their bodies, feelings, and themselves, (2) feel important and accepted, (3) find success, self-satisfaction, and pride in musical accomplishment, and (4) learn life skills through music. All activities provide opportunities for students to explore and express their feelings through a variety of musical experiences, including vocal chant, singing, playing instruments, moving to music, listening, and creating musical sounds.

We encourage readers to "try out" these activities with classes or individual children. Feel free to modify any activity to meet handicapping restrictions or needs of particular children. If you do try these activities, we believe that you will discover what one teacher of the trainable mentally retarded expressed best:

> *I never realized so much could be done with music in itself. Music is a great way to get kids really involved, and I found that even the shyest and most uninterested child will become involved somehow.*

Shirley Sturtz and Jonny H. Ramsey
Co-coordinators, Arts in Education Program
Central Intermediate Unit #10
West Decatur, Pennsylvania
February, 1982

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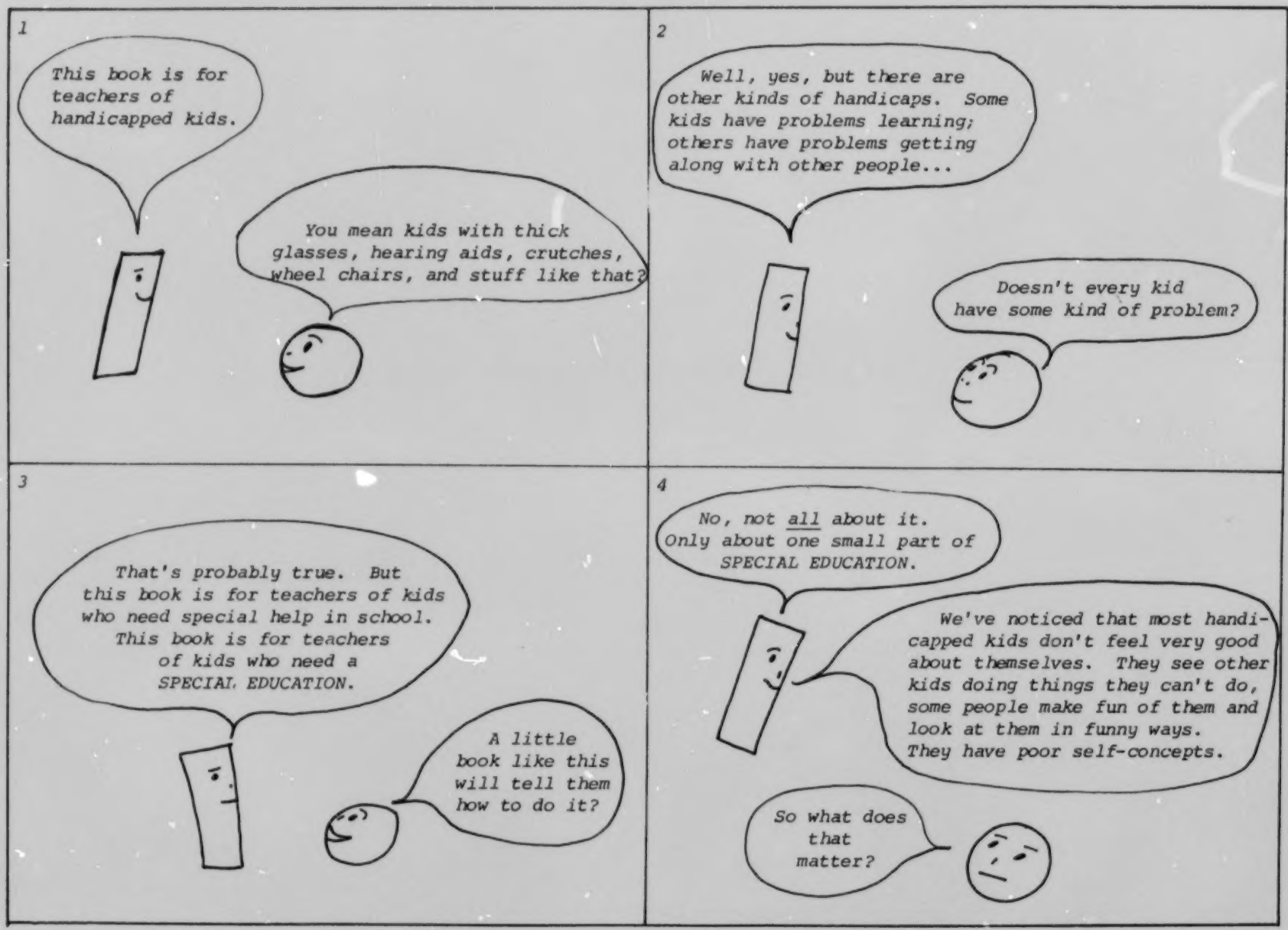
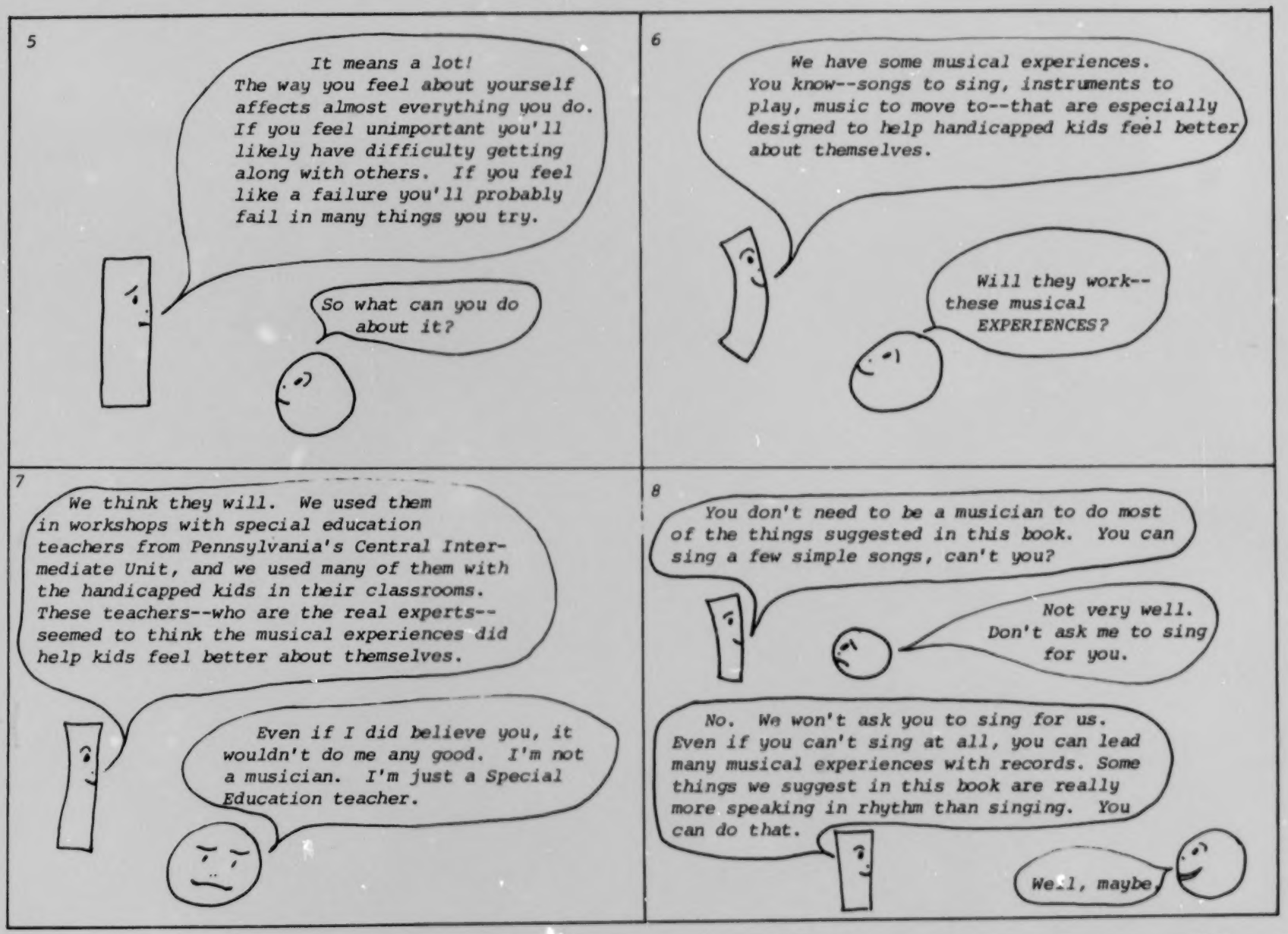
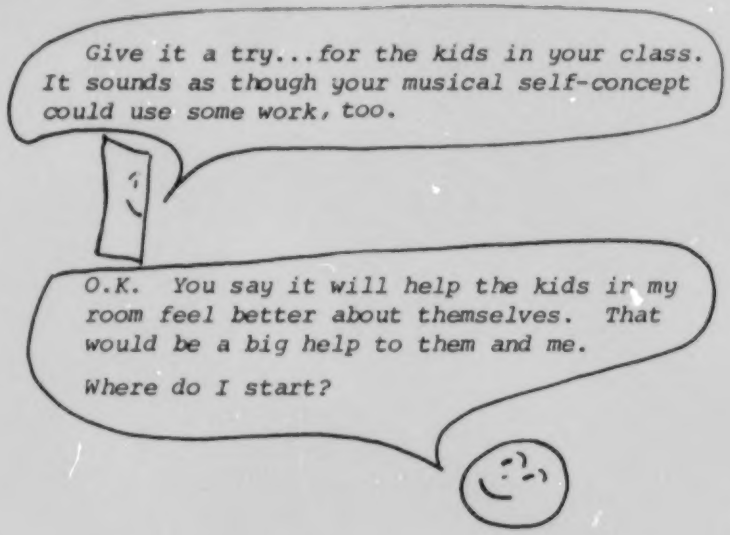
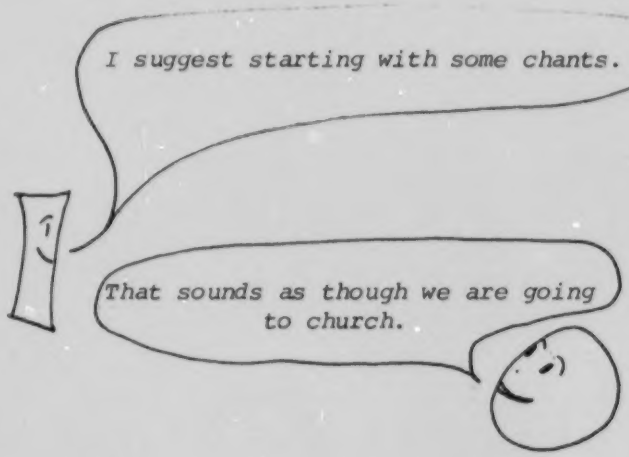

1
This book is for teachers of handicapped kids.
You mean kids with thick glasses, hearing aids, crutches, wheel chairs, and stuff like that?
2
Well, yes, but there are other kinds of handicaps. Some kids have problems learning; others have problems getting along with other people...
Doesn't every kid have some kind of problem?
3
That's probably true. But this book is for teachers of kids who need special help in school. This book is for teachers of kids who need a SPECIAL EDUCATION.
A little book like this will tell them how to do it?
4
No, not all about it. Only about one small part of SPECIAL EDUCATION.
We've noticed that most handicapped kids don't feel very good about themselves. They see other kids doing things they can't do, some people make fun of them and look at them in funny ways. They have poor self-concepts.
So what does that matter?


5
It means a lot! The way you feel about yourself affects almost everything you do. If you feel unimportant you'll likely have difficulty getting along with others. If you feel like a failure you'll probably fail in many things you try.
So what can you do about it?
6
We have some musical experiences. You know--songs to sing, instruments to play, music to move to--that are especially designed to help handicapped kids feel better about themselves.
Will they work--these musical EXPERIENCES?
7
We think they will. We used them in workshops with special education teachers from Pennsylvania's Central Intermediate Unit, and we used many of them with the handicapped kids in their classrooms. These teachers--who are the real experts--seemed to think the musical experiences did help kids feel better about themselves.
Even if I did believe you, it wouldn't do me any good. I'm not a musician. I'm just a Special Education teacher.
8
You don't need to be a musician to do most of the things suggested in this book. You can sing a few simple songs, can't you?
Not very well. Don't ask me to sing for you.
No. We won't ask you to sing for us. Even if you can't sing at all, you can lead many musical experiences with records. Some things we suggest in this book are really more speaking in rhythm than singing. You can do that.
Well, maybe.

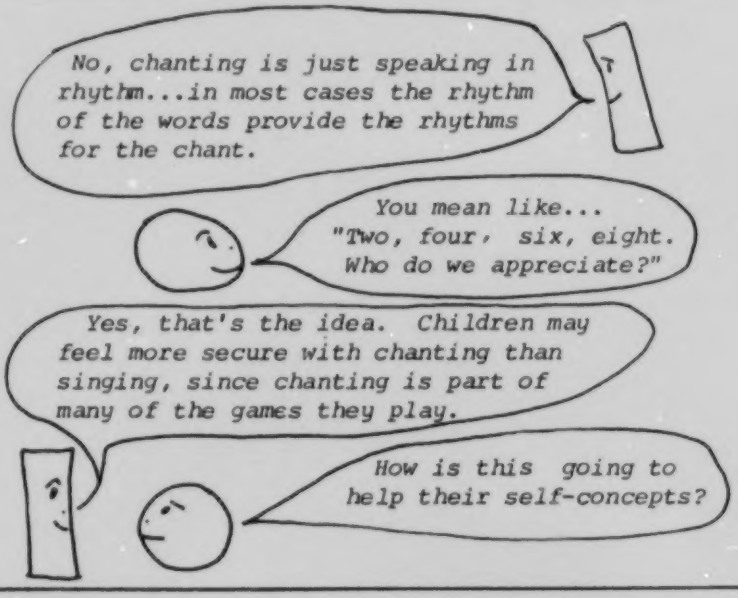
9


Give it a try...for the kids in your class. It sounds as though your musical self-concept could use some work, too.
O.K. You say it will help the kids in my room feel better about themselves. That would be a big help to them and me.
Where do I start?

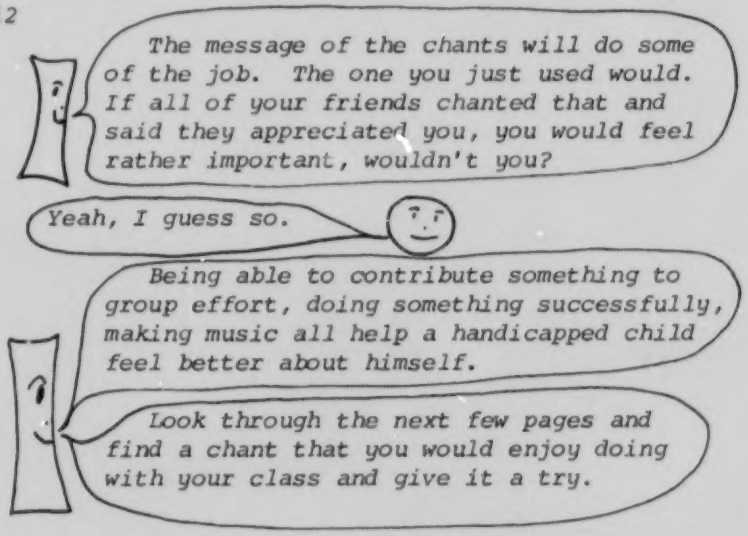
10


I suggest starting with some chants.
That sounds as though we are going to church.

11

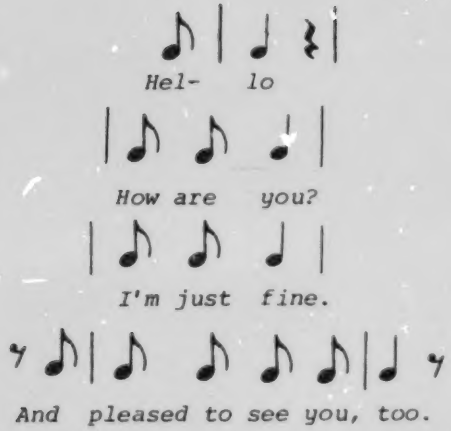

No, chanting is just speaking in rhythm...in most cases the rhythm of the words provide the rhythms for the chant.
You mean like... "Two, four, six, eight. Who do we appreciate?"
Yes, that's the idea. Children may feel more secure with chanting than singing, since chanting is part of many of the games they play.
How is this going to help their self-concepts?

12


The message of the chants will do some of the job. The one you just used would. If all of your friends chanted that and said they appreciated you, you would feel rather important, wouldn't you?
Yeah, I guess so.
Being able to contribute something to group effort, doing something successfully, making music all help a handicapped child feel better about himself.
Look through the next few pages and find a chant that you would enjoy doing with your class and give it a try.

CHANT ACTIVITIES

GREETING CHANT



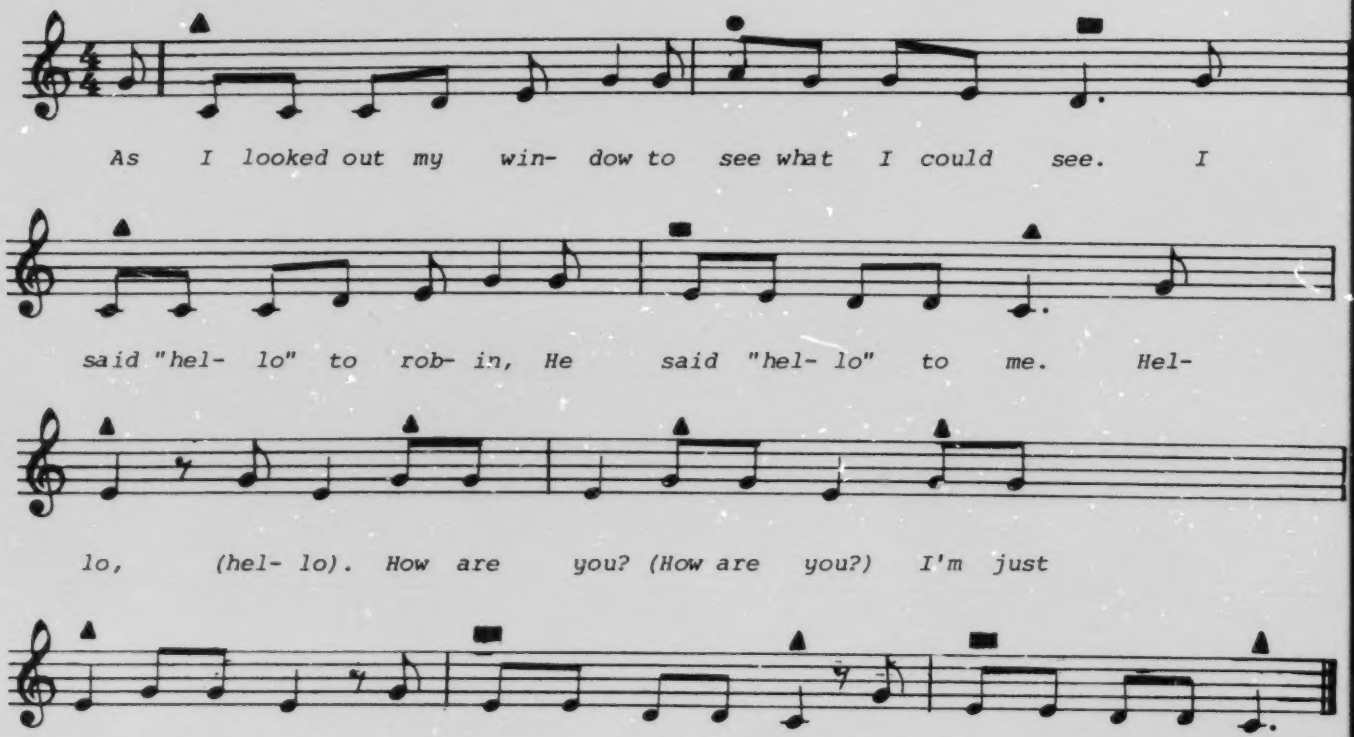
When A Child Needs:

- *To be individually acknowledged*
- *To echo a response to the teacher*
- *To repeat rhythm patterns*

The Teacher Can:

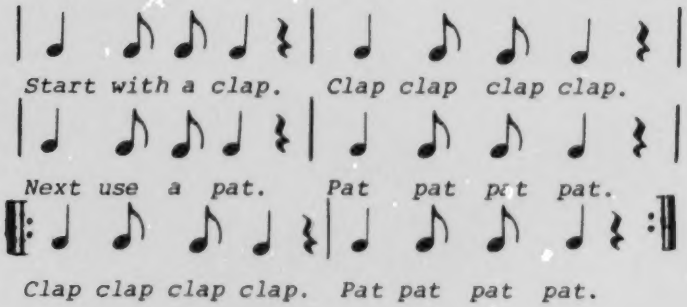
- *Establish a beat by clapping or playing the drum.*
- *Stand in front of a child and repeat the chant giving him/her time to echo each phrase response to you.*
- *For variation, make some phrases soft, others loud.*
- *After children know the chant and can respond with success and confidence, use it in the context of the song on the next page.*

GREETING CHANT SONG


As I looked out my win- dow to see what I could see. I
said "hel- lo" to rob- in, He said "hel- lo" to me. Hel-
lo, (hel- lo). How are you? (How are you?) I'm just
fine. (I'm just fine.) And pleased to see you, too. (And pleased to see you, too.)

Source: Song from Melody, Movement and Language by Millie Burnett. Copyright 1973. Published by Musik Innovations, Box 1, Allison Park, PA 15101. Used by permission.

LET'S GET STARTED



When A Child Needs:

- *To work successfully as part of a group*
- *To repeat rhythm patterns*
- *To develop number skills*

The Teacher Can:

- *Establish a steady beat by clapping or playing a drum.*
- *Speak the chant and perform the movements called for in the words.*
- *Invite the children to join in the movements.*
- *When the children are secure, invite them to join in the chant.*

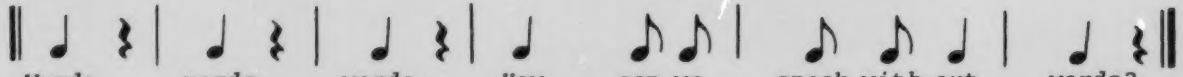
Extensions:

- *Think of other movements/body sounds that could be added to the chant.*
- *Extend the activity to include number concepts, using this chant with the same rhythm pattern:*

Start with a one, One, one, one, one.
Then add a two, Two, two, two, two.
One and a two. This gives us three.
One and a two. This gives us three.

Source: Material adapted from "Limber Up" in Music Mixtures by Donna Dee Hardy. Copyright 1967. Used by permission of Volkwein Brothers, Inc., Pittsburgh, PA 15212.

WORDS, WORDS, WORDS



When A Child Needs:

- *To communicate verbally*
- *To engage in physical activity*
- *To feel the beat in music*

The Teacher Can:

- *Seat the students in a circle.*
- *Establish a beat by playing a drum; speak the chant while continuing the beat.*
- *On the final beat of the phrase, make a motion and/or sound, "freezing" in the final position for a short time.*
- *Repeat the chant having each person in turn end the phrase with a body motion and/or sound.*

10

ROUND IN A CIRCLE

We'll go around in a circle
Round in a game.
When we come to you,
Please say your name,
While the beat goes on.

When A Child Needs:

- To feel the beat in music
- To feel important in the group
- To become aware of the rhythm of his name

The Teacher Can:

- Have students sit in a circle on the floor.
- Establish a beat and have students join in some body motion (i.e., clapping, patting knees or floor, snapping fingers, etc.).
- Lead the chant, having a child say his/her name in rhythm at the end of the last phrase.
- Repeat the chant, having the next child chant his/her name at the end of the last phrase.
- Continue until all children have had the opportunity to chant their names.

Extensions:

- Using a medium size hand drum, pass the drum to the child who is to give his/her name. That child takes the drum, plays the beat during the chant, passes it to another child at the end as the second child chants names. Continue until all have had an opportunity to chant their name and play the drum.
- When students in the class know one another, add "Part B" to the chant:

After chanting his own name, the first student chants: Sitting next to me is Jo-lene
The Group echos.....Jo-lene
Jolene chants: Sitting next to me is.....Kevin
The Group echos.....Kevin

Continue around the circle with each child chanting his neighbor's name and the group echoing that name.

Further Circle Chant Extensions: *Utilize circle chants which require individual responses from children. Be sure to establish a steady beat before beginning to speak the chant, and always clearly end the chant when all the children have had their turn. Try one of these:*

1. *Establish the chant:* *I am* ♩ ♩ | *I am* ♩ ♩ | *I am* ♩ ♩ |
   pat-pat *pat-pat* *pat-pat*

   Then have children substitute their name or a feeling as the chant goes around the circle (i.e., "I am Nan-cy" or "I am hap-py.").

2. *Establish the chant:* ♩ | ♩ ♩ ♫ ♩ | ♫ ♫ ♩
   There's something special 'bout me I'd like to share...

   The children then add their individual responses, such as ♫ ♩ ♫
   "I enjoy swimming."

3. *Establish the chant:* ♫ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ 𝄽 | ♫ ♩ ♩
   Have you heard (snap snap) one word (snap snap) all about me?

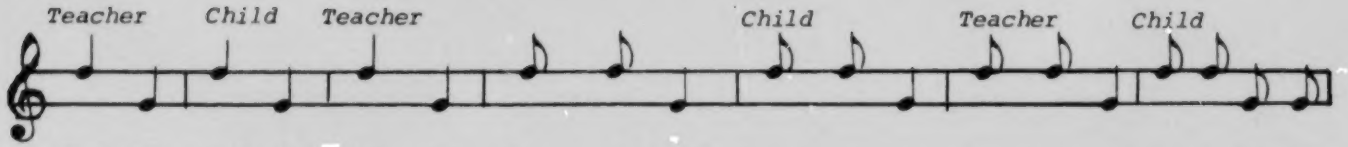
   The children then add a word of their choice, such as: ♩ ♫ ♫ *Enthusiastic* ♫ ♩ *Lovable*

Modifications: •*Children without speech can play the rhythm of their name on a drum or sticks.*

•*Hearing impaired children can feel vibrations if a large drum is used to sound the rhythm of the names.*

Sources: *Chant poem, "Round in A Circle," from Melody, Movement and Language by Millie Burnett. Copyright 1973. Published by Musik Innovations, Box 1, Allison Park, PA 15101. Used by permission. The circle chant extension activities adapted from material presented by Carole Bitcom, Mid-Atlantic Regional Workshop, National Association for Music Therapy, Inc., Spring 1980.*

ROLL CALL



When A Child Needs:

- *To hear his/her name used in a song*
- *To be recognized as someone special*
- *To feel the beat in music*
- *To become aware of the rhythm of his/her name*

The Teacher Can:

- *Arrange students in an informal semi-circle.*
- *Walk around to each child and, with a puppet, sing the teacher's part to the chant, encouraging the child to respond.*

Extensions:

- *An empty picture frame 8" x 10" or larger could be placed in front of each child as he/she responds, giving the effect of being on TV.*
- *A variety of other questions could be asked within the context of this activity:*

How old are you?
What color is your shirt?
What are you doing today?

Modifications:

- *Non-verbal children may respond by playing the rhythm of their name on a drum or other instrument.*

RHYTHMIC MESSAGES

Listen to the drums,
Listen to the drums,
Big drums, little drums,
Big drums, little drums,
Listen to the drums.

When A Child Needs:

- *To listen attentively*
- *To play rhythm patterns on an instrument*
- *To interact non-verbally with others*
- *To follow simple directions*

The Teacher Can:

- *Arrange the students in two rows, facing one another. Provide a large drum for one side, a small drum for the other.*
- *Establish the beat by patting knees; encourage students to do likewise. Repeat the chant several times, inviting students to join you.*
- *At the end of the chant, invite the student with the large drum to play a rhythm, then invite the student sitting opposite holding the small drum to echo that pattern.*
- *Instruments are passed to the next students in each line as the entire group repeats the chant again. Two new students play drums as before.*
- *Continue until all students have had an opportunity to play.*

Modifications:

- *Physically handicapped students may have difficulty holding and playing the drums. Use drums that can be set on the floor, mallets with large handle grips, or other instruments that will insure success for the students.*
- *Lower functioning students will have difficult echoing rhythm patterns. Having students play at the appropriate time may be a sufficient challenge. A next step then could be to have the little drum play loudly or softly--like the big drum did--or fast or slow, without concern for repeating exact rhythm patterns.*

Source: Chant poem, "Listen To the Drums," from Melody, Movement, and Language by Millie Burnett, Copyright 1973. Published by Musik Innovations, Box 1, Allison Park, PA 15101. Used by permission.

4

TWO-FOUR-SIX-EIGHT

Group 1: Two, Four, Six, Eight,
Group 2: Meet me at the garden gate!
Group 1: If I'm late,
Group 2: Do not wait.
Both Groups: Two, Four, Six, Eight.

When A Child Needs:

- *To feel the beat in music*
- *To develop motor coordination*
- *To interact successfully with others*
- *To attend to a task*

The Teacher Can:

- *Establish a beat by clapping or playing a drum.*
- *Repeat the chant several times, inviting students to join in.*
- *Arrange students in two lines, facing one another. Have one group chant lines indicated for group 1, the other side responding with alternate lines of the chant.*
- *Give children in Line 1 bean bags and have them pass bean bags back and forth on the strong beats (underlined words) of the chant.*

Modifications:

- *Physically handicapped students may have difficulty passing the bean bags, but they alternatively could play a drum which is placed between the two lines.*

Extensions:

- *The game could be played in a circle rather than two lines. Place one child in the center of the circle; using one bean bag, the center child may pass the bag to a student in the circle who then may pass it back to the center child on the next beat.*
- *Children could bounce balls on the strong beats rather than passing bean bags.*

*Other chants that could be used for this activity include:

Einy-meany-miney-mo,
Catch a tiger by the toe.
If he shouts,
Turn him out.
Einy-meany-miney-mo.

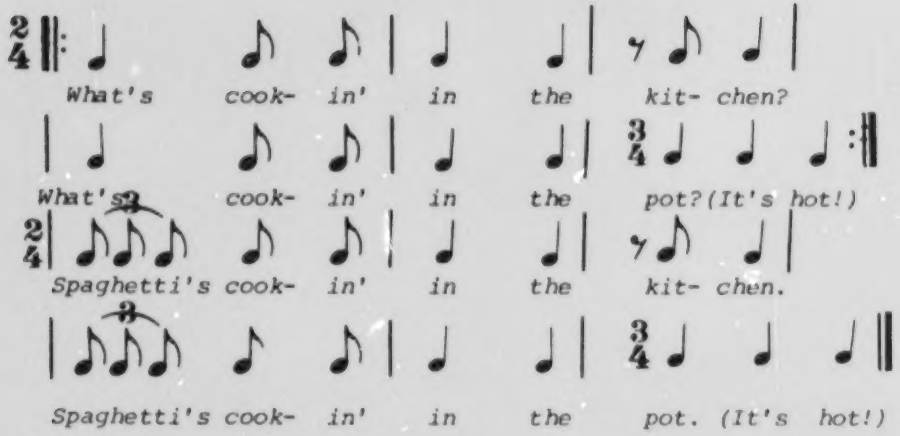
Stop, look, and listen,
Before you cross the street.
Use your eyes,
Use your ears,
Then you use your feet.

Star light, star bright,
First star I see tonight,
I wish I may
I wish I might
Have the wish, I wish tonight.

Source: *Chant poems from Melody, Movement and Language by Millie Burnett. Copyright 1973. Published by Musik Innovations, Box 1, Allison Park, PA 15101. Used by permission.*

6

WHAT'S COOKIN'?


What's cook- in' in the kit- chen?
What's cook- in' in the pot?(It's hot!)
Spaghetti's cook- in' in the kit- chen.
Spaghetti's cook- in' in the pot. (It's hot!)

When A Child Needs:

- *To feel a steady beat*
- *To develop language skills*
- *To develop motor coordination*
- *To develop skill in playing percussion instruments*

The Teacher Can:

- *Begin clapping a steady beat, inviting students to join in.*
- *Continue clapping while reciting the chant. Repeat several times.*
- *Invite children to join in the chant as they continue clapping.*
- *Provide percussion instruments for some or all students to play as they chant.*

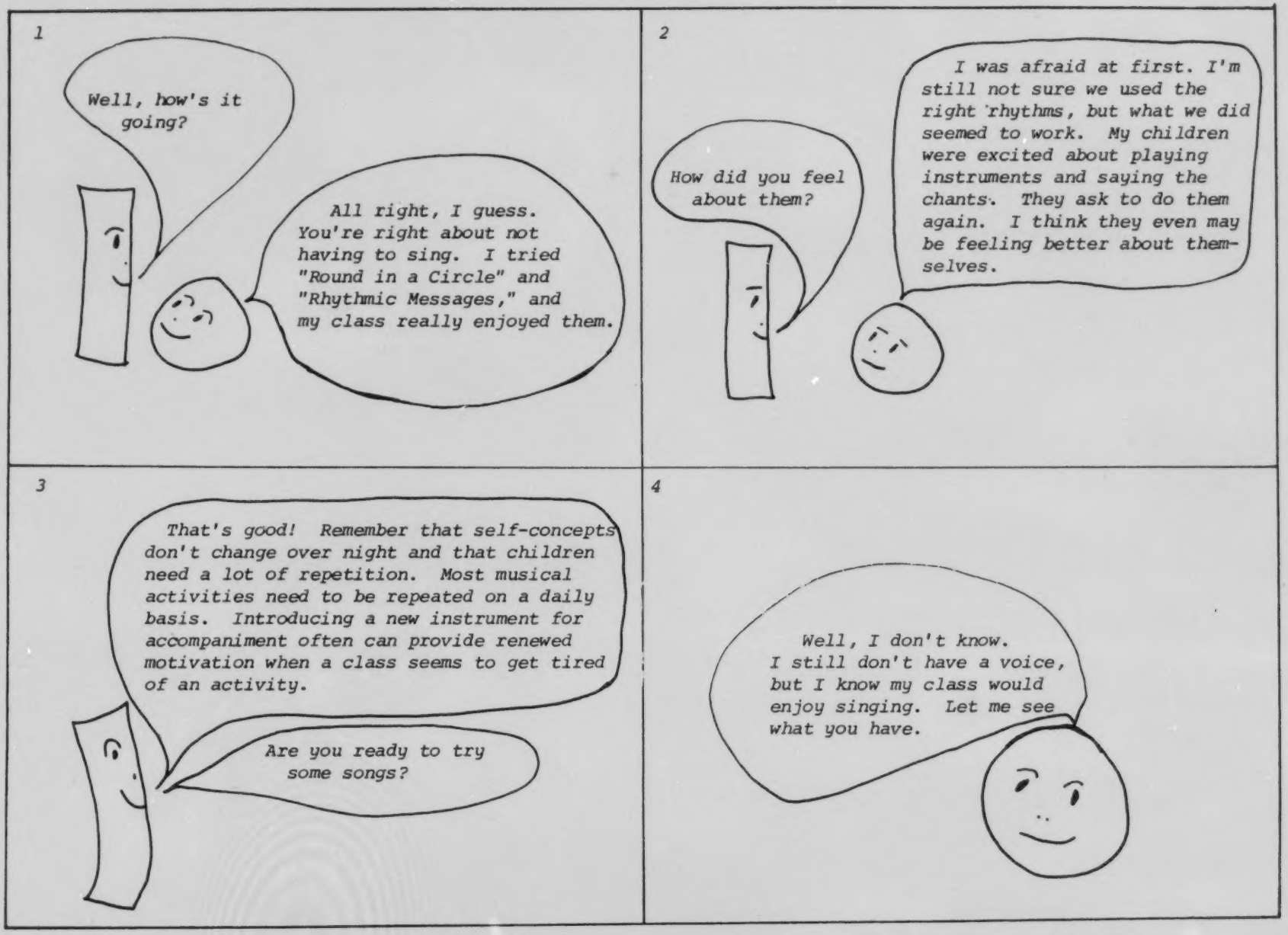
Extensions:

- *Invite students to name other foods that could be cooking.*
- *Walk to the steady beat instead of playing and/or clapping.*

Modifications:

Be certain instruments selected can be played successfully by students. Adaptations of mallets and handles may be necessary.

Source: Chant poem, "What's Cookin'" by Dottie Siftar, Recreation Consultant, 1137 Belfield Avenue, Drexel Hill, Pennsylvania 19026. Used by permission.


1
Well, how's it going?
All right, I guess. You're right about not having to sing. I tried "Round in a Circle" and "Rhythmic Messages," and my class really enjoyed them.
2
How did you feel about them?
I was afraid at first. I'm still not sure we used the right rhythms, but what we did seemed to work. My children were excited about playing instruments and saying the chants. They ask to do them again. I think they even may be feeling better about themselves.
3
That's good! Remember that self-concepts don't change over night and that children need a lot of repetition. Most musical activities need to be repeated on a daily basis. Introducing a new instrument for accompaniment often can provide renewed motivation when a class seems to get tired of an activity.
Are you ready to try some songs?
4
Well, I don't know. I still don't have a voice, but I know my class would enjoy singing. Let me see what you have.

SONG ACTIVITIES

HOW'D CHA DO?

This song uses the tune to the song "If You're Happy" (refer to page 61 for melody). Here are the words:

How'd cha do everybody, How'd cha do?
How'd cha do everybody, How'd cha do?
How'd cha deegie daggie doogie?
How'd cha doogie daggie deegie?
How'd cha do everybody, How'd cha do?

When A Child Needs:

- *To have an enjoyable experience with music*
- *To experience positive social interaction*
- *To develop language skills*

The Teacher Can:

- *Sing this song to the group while walking among the students, shaking their hands.*
- *Invite students to sing along. Note that the nonsense words do not require that everyone sing the same words.*

Extensions:

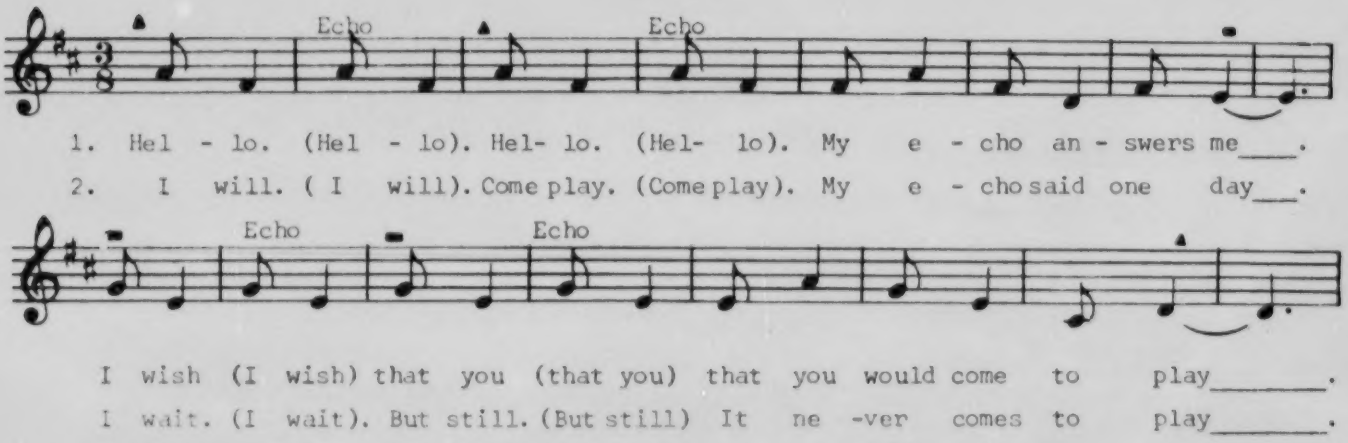
- *Use this song as a beginning for the day.*
- *Suggest that students make up new nonsense syllables.*

Modifications:

- *Add rhythm instruments, especially for children without speech so they can participate also.*

Source: "How'd Cha Do" used by permission of Dottie Siftar, Recreation Consultant, 1137 Belfield Avenue, Drexel Hill, Pennsylvania 19026.

ECHO SONG


Echo
Echo
1. Hel - lo. (Hel - lo). Hel- lo. (Hel- lo). My e - cho an - swers me___.
2. I will. (I will). Come play. (Come play). My e - cho said one day___.
Echo
Echo
I wish (I wish) that you (that you) that you would come to play_____.
I wait. (I wait). But still. (But still) It ne -ver comes to play_____.

When A Child Needs:

- *To echo a singing response*
- *To develop pitch matching skills*
- *To develop attending behavior*
- *To develop social interaction skills*

The Teacher Can:

- *Sing through this song, singing the echo parts softly.*
- *Repeat the song until the children seem to know the song.*
- *Invite the children to sing the echo parts.*
- *Designate individual children to sing echo parts.*

Extensions:

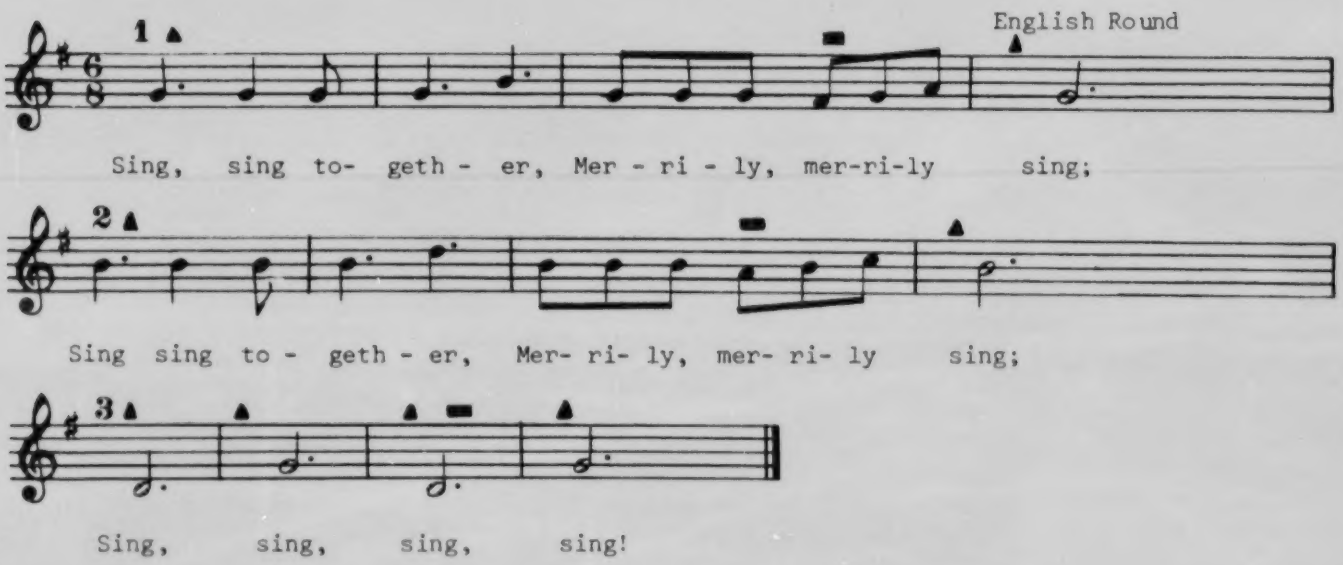
- *Have individual children play echo parts on melody bells or the xylophone as they sing. This will improve pitch matching.*

Modifications:

- *Children without speech can play the echo response on instruments, preferably pitched instruments. If limitations are too great, they can play the rhythm of the echo on percussion instruments.*

Source: "Echo Song" used by permission of Dottie Siftar, Recreation Consultant, 1137 Belfield Avenue. Drexel Hill, Pennnsylvania 19026.

SING TOGETHER



When A Child Needs:

- *To sing with the group*
- *To distinguish between high and low pitches*
- *To add a song to his/her repertoire*
- *To maintain a pattern as an accompaniment*

The Teacher Can:

- *Sing the song for the students many times until they know it. Play an accompaniment on the bells or autoharp.*
- *Give the students bells for low D and middle G. Have students identify the high and low bells. Have the students listen to the song; which sound comes first in the last line? Which comes next? Is that pattern repeated?*
- *Have students play "Sing, Sing" on D and G bells as the class sings the last line.*
- *Have students play the last line over and over as the rest of the class sings the entire song.*

I LIKE YOU

When A Child Needs:

- *To feel that he/she is a special person*
- *To develop language skills*
- *To echo a response of the teacher*
- *To develop pitch-matching skills*

The Teacher Can:

- *Demonstrate the song by singing it in its entirety, singing the echo parts softly.*
- *Walk around the class while singing, shaking hands with students at the appropriate time in the song.*
- *Repeat the song, having the entire group echo the parts indicated on the score.*

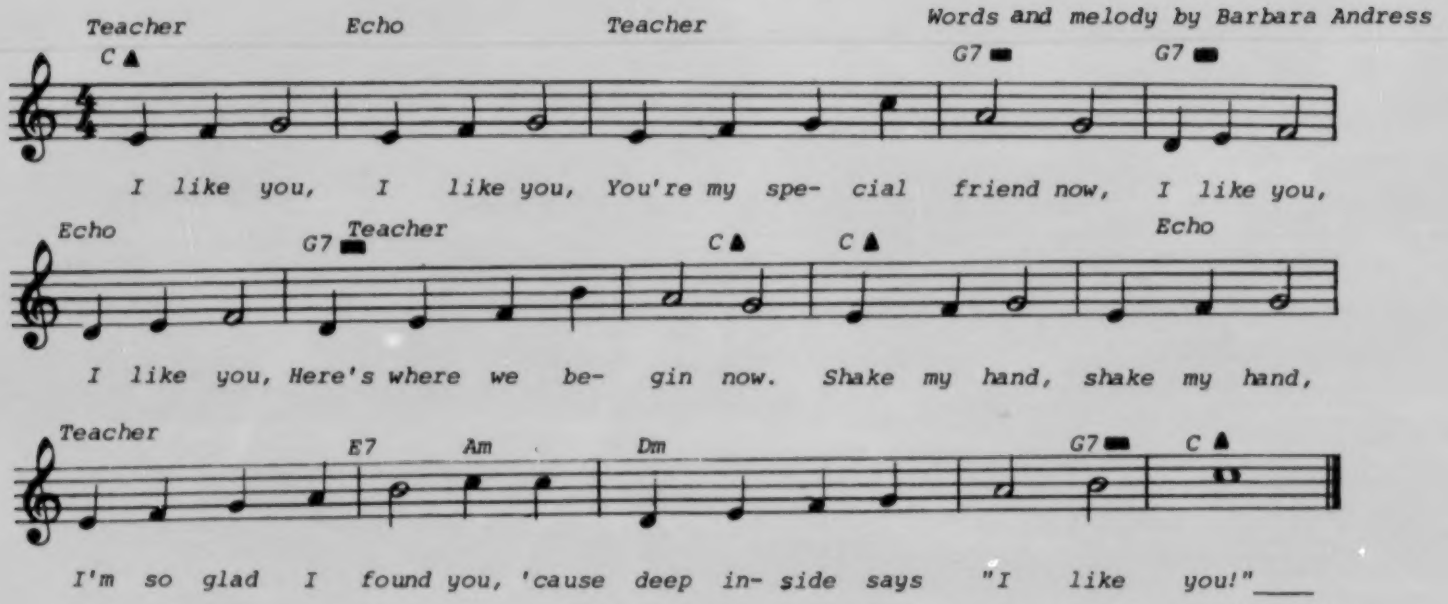
Extensions:

- *Have individual students echo the responses.*
- *Use an autoharp for accompaniment, playing the chords indicated on the score.*

Modifications:

- *If individual children have difficulty matching pitches, have then play the notes on melo bells, a xylophone, or the piano as they sing.*
- *Non-verbal children may play the responses rather than singing them.*
- *Change the words "Shake my hand" to "Shake your head," "Tap Your Toe," or another simila phrase for children who are physically handicapped in such a way that they could not shake hands.*

I LIKE YOU



Source: "I Like You" by Barbara Andress from The Music Book (Kindergarten Level) by Barbara Andress and Eunice Meske. Copyright 1981. Used by permission of Holt, Reinhart, & Winston Publishers, New York 10017.

FUN TO DO

When A Child Needs:

- *To develop motor skills*
- *To feel the beat in music*
- *To attend to a task*
- *To work as part of a group*

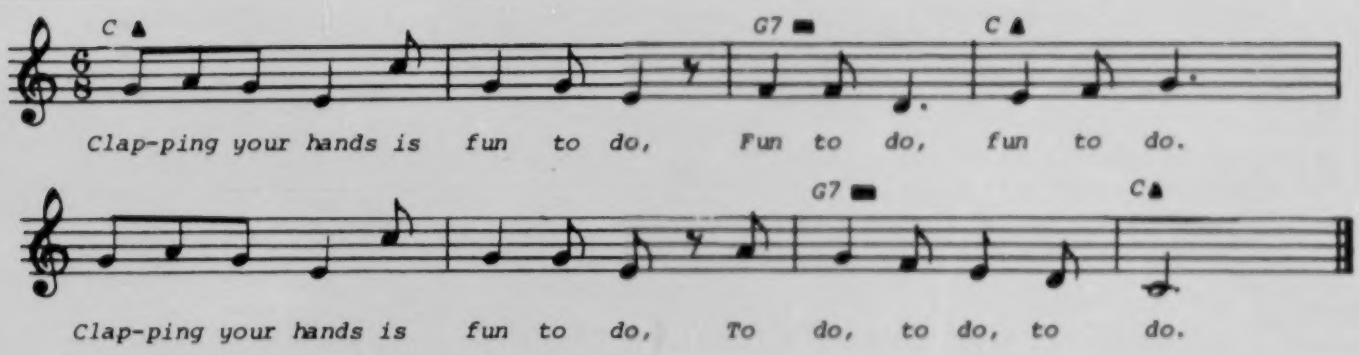
The Teacher Can:

- *Sing the song, inviting the children to join in the actions suggested by the words of the song.*
- *Invite the children to join in singing as soon as they are comfortable with the song.*

Modifications:

- *Non-verbal children may be able to join in the actions if they cannot sing.*
- *Use only those actions which children can perform successfully--some may have great difficulty clapping; others may not be able to stand, etc.*

FUN TO DO



2. *Nodding your head is fun to do, fun to do, fun to do.*
   Nodding your head is fun to do, to do, to do, to do.

3. *Tapping your toe is fun to do, etc.*

4. *Singing a song is fun to do, etc.*

5. *Standing up is fun to do, etc.*

6. *Jumping high is fun to do, etc.*

7. *Bending low is fun to do, etc.*

8. *Sitting down is fun to do, etc.*

9. *Waving good-bye is fun to do, etc.*

Source: *"Fun To Do" from Music For Young Audiences, Book 1 by Berg, et al. Copyright 1963. Reprinted by permission of D. C. Heath and Company, Lexington, Massachusetts.*

DID YOU FEED MY COW?

When A Child Needs:

- *To develop verbal communication skills
- *To sing a response to the teacher or the class
- *To develop pitch-matching skills
- *To become aware of his/her environment

The Teacher Can:

- *Sing the "Yes Ma-am" response, having the class repeat it several times.
- *Invite the class to sing that answer to your questions, as they nod their heads in "Yes" motion.
- *Sing the first phrase of the song, having students respond with "Yes Ma-am."
- *Sing the second phrase, modeling the singing and appropriate movement response for the class.
- *Sing the first verse, having students sing the response.
- *Continue with all verses of the song.

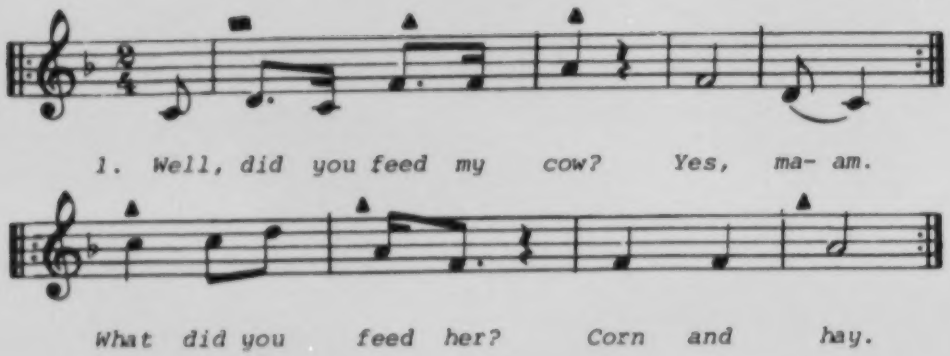
Extensions:

- *Provide melody bells, a marked xylophone, or piano and have individual students play the tones of the response as the group sings.
- *Have individual students play and/or sing the responses as the entire class sings the question.

Modifications:

- *Non-verbal children may be able to play the response on bells or the xylophone if they cannot sing.
- *Some children may be more successful in only playing the rhythm of the response on a non-pitched instrument (drum or woodblock).

DID YOU FEED MY COW?



2. *Well, did you milk her good? Yes ma-am.*
   Did you milk her like you should? Yes ma-am.
   How did you milk her? Squigget, squigget, squigget. (milking motion with hands)
   How did you milk her? Squigget, squigget, squigget.

3. *Well, did my cow get sick? Yes ma-am.*
   And was she covered with the tick? Yes ma-am.
   How did she die? Blah, blah, blah! (sticking out tongue)
   How did she die?

4. *Did the buzzards come? Yes ma-am.*
   Did the buzzards come? Yes ma-am.
   How did they come? Flop, flop, floppin' (flap arms)

Source: "Did You Feed My Cow?" used by permission of Dottie Siftar, Recreation Consultant, 1137 Belfield Avenue, Drexel Hill, Pennsylvania 19026.

WHO I AM

When A Child Needs:

- *To be recognized as someone special*
- *To hear his/her name used in a song*
- *To feel the beat in music*

The Teacher Can:

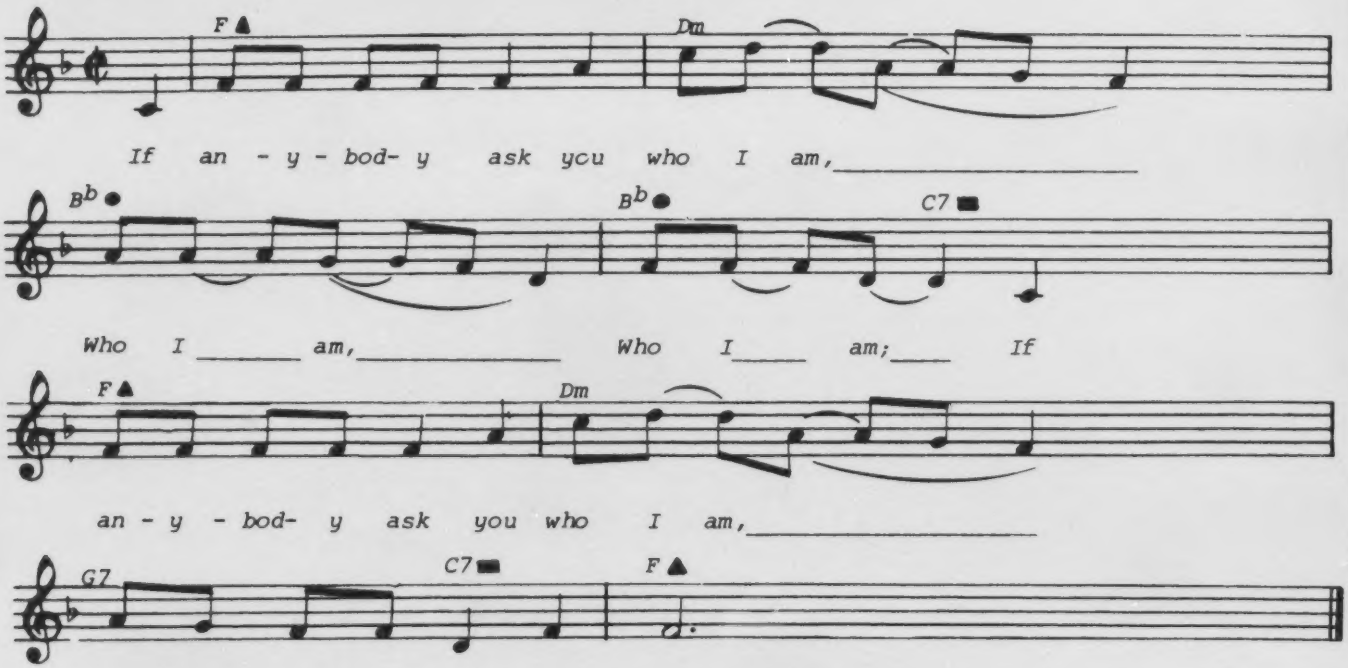
- *Sing the song, singing his/her own name at the end.*
- *Repeat the song using names of children in the class.*
- *Invite children to join in singing as soon as they are comfortable with the song.*
- *Have class sing the song, with individuals singing the last line using their own name.*
- *Invite the class to clap or play rhythm instruments as they sing the first part of the song, stopping to listen to individuals sing the last line.*

Extensions:

- *Invite students to think of words which describe themselves to add to the last line:*

  Tell them I'm a very tall girl.
  Tell them that I like to laugh.
  Tell them that I always smile.

WHO I AM



Source: *Melody line and words to the black spiritual "Who I Am" arranged by Sharon Green from Silver Burdett Music Book 1. Copyright by General Learning Corporation. Used by permission of Silver Burdett Company, Morristown, New Jersey 07960.*

HEAD AND SHOULDER, BABY

When A Child Needs:

- *To develop awareness of body parts*
- *To feel the beat in music*
- *To develop motor skills*

The Teacher Can:

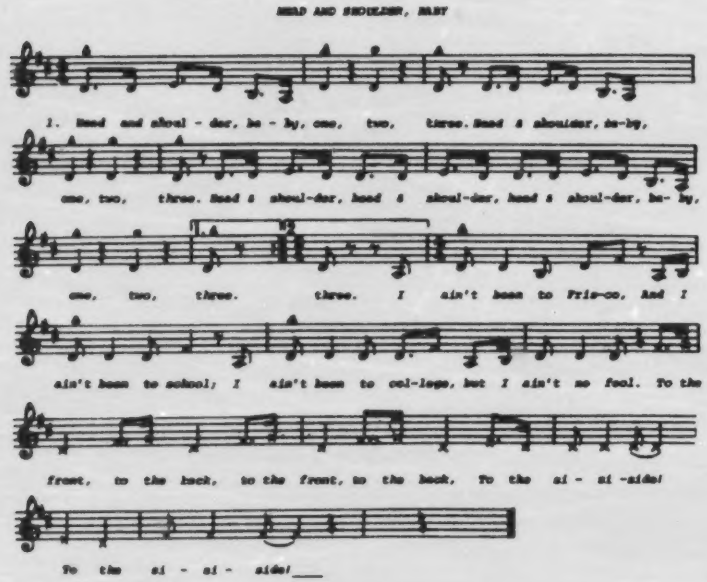
- *Invite children to "do what I do" while singing the song. Sing the first verse, touching head and shoulders as these are mentioned (see suggested motions below).*
- *When children can follow this, add the clapping on "One, Two, Three."*
- *Add the refrain when children seem comfortable with the verse.*
- *Add other verses with the appropriate motion when children seem ready.*

Motions For Song: Motions for partners standing face-to-face with each other:

Words	*Motions*
Head and shoulder, baby	*Players touch their own heads, shoulders and heads again.*
One,	*Players clap right hands across and then their own hands.*
Two,	*Players clap left hands across and then their own hands.*
Three.	*Players clap right hands across.*
I ain't been to Frisco, *And I ain't been to school;* *I ain't been to college* *But I ain't no fool.*	*"Act it out."*
To the front,	*Players jump toward each other (both feet).*
To the back,	*Players jump back from each other.*
To the si-si-side,	*Players jump (both feet) right, right, right.*
To the si-si-side!	*Repeat; left, left, and left.*
Knee and ankle, baby,	*As above except players touch their own knees, ankles, and knees again.*
Milk the cow, baby,	*Act out milking a cow, first with right hands, then left, and then right again.*
Throw the ball, baby.	*Act out throwing a ball.*

Modifications:

°Physical limitations of students may suggest a number of modifications to the movements which can accompany this song. Some children may be able only to play a drum on "One, Two, Three." Others may be able to touch body parts but not successfully complete the suggested movements for the refrain. Let the abilities of your students indicate modifications for this activity.


HEAD AND SHOULDER, BABY
1. Head and shoul - der, ba - by, one, two, three. Head & shoulder, ba-by,
one, two, three. Head & shoul-der, head & shoul-der, head & shoul-der, ba- by,
one, two, three. three. I ain't been to Fris-co, And I
ain't been to school; I ain't been to col-lege, but I ain't no fool. To the
front, to the back, to the front, to the back, To the si - si -side!
To the si - si - side!

2. *Knee and ankle, baby, one, two, three.*
   Knee and ankle, baby, one, two, three.
   Knee and ankle, knee and ankle, knee and ankle, baby, one, two, three.

3. *Milk the cow, baby, one, two, three.*
   Milk the cow, baby, one, two, three.
   Milk the cow, milk the cow, milk the cow, baby, one, two, three.

4. *Throw the ball, baby, one, two, three.*
   Throw the ball, baby, one, two, three.
   Throw the ball, throw the ball, throw the ball, baby, one, two, three.

Source: *"Words and music to "Head and Shoulder , Baby" by Bessie Jones collected and edited with additional new material by Alan Lomax. TRO-(c) Copyright 1972 by Ludlow Music, Inc., New York, NY. Used by permission.*

OH, I'M ANGRY

When A Child Needs:

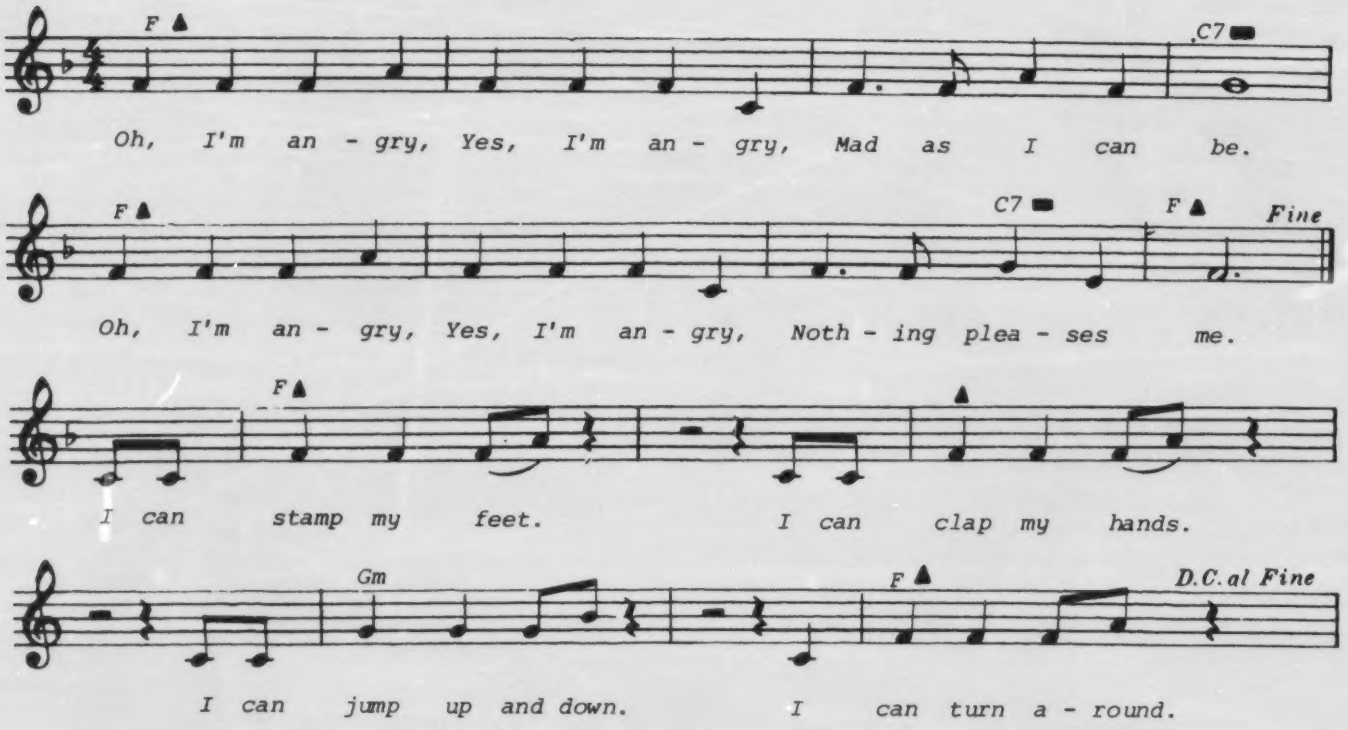
- *To acknowledge his/her own feelings*
- *To discover that others accept his/her feelings*
- *To realize that others have feelings like his/hers, too*

The Teacher Can:

- *Lead the class in singing the song.*
- *Suggest that individual children select percussion instruments on which to improvise music that tells about angry feelings during the rests in the second two phrases of the song.*
- *Lead the class in performing movements suggested in the song, encouraging students to dramatize anger through their movements.*
- *Have students suggest other feelings and create new verses to the song.*

Modifications:

- *Physical movement may be overly stimulating to children with behavioral problems. Use only the first two lines of the song and have children express feelings through facial expressions or through the use of a visual art media (i.e., clay or paint).*
- *When working with children without speech or with limited singing skill, use a recording of the song.*

OH, I'M ANGRY

F
C7
Oh, I'm an - gry, Yes, I'm an - gry, Mad as I can be.
F
C7
F
Fine
Oh, I'm an - gry, Yes, I'm an - gry, Noth - ing plea - ses me.
F
I can stamp my feet. I can clap my hands.
Gm
F
D.C. al Fine
I can jump up and down. I can turn a - round.

Source: "Oh, I'm Angry" from the record I Like Myself (LP#-KIM0880). Used by permission of Kimbo Educational Records, P.O. Box 477, 10-16 North Third Avenue, Long Branch, New Jersey 07740.

EXACTLY LIKE ME

When A Child Needs:

- *To be recognized as someone special*
- *To develop awareness of body parts*
- *To feel the beat in music*

The Teacher Can:

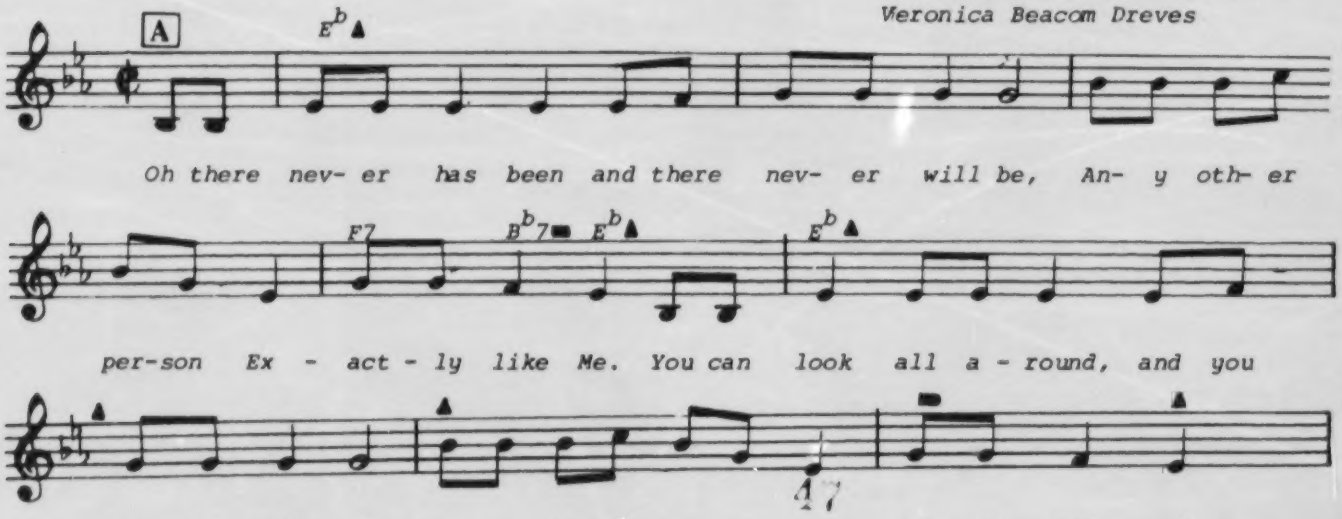
- *Sing the A section to the class, inviting them to clap the steady beat as they listen.*
- *After hearing this section several times, invite children to join in singing.*
- *When they are familiar with this section, sing the B section, pointing to the body parts named in the song. Invite children to do the same (be certain your pointing is with the beat of the music).*

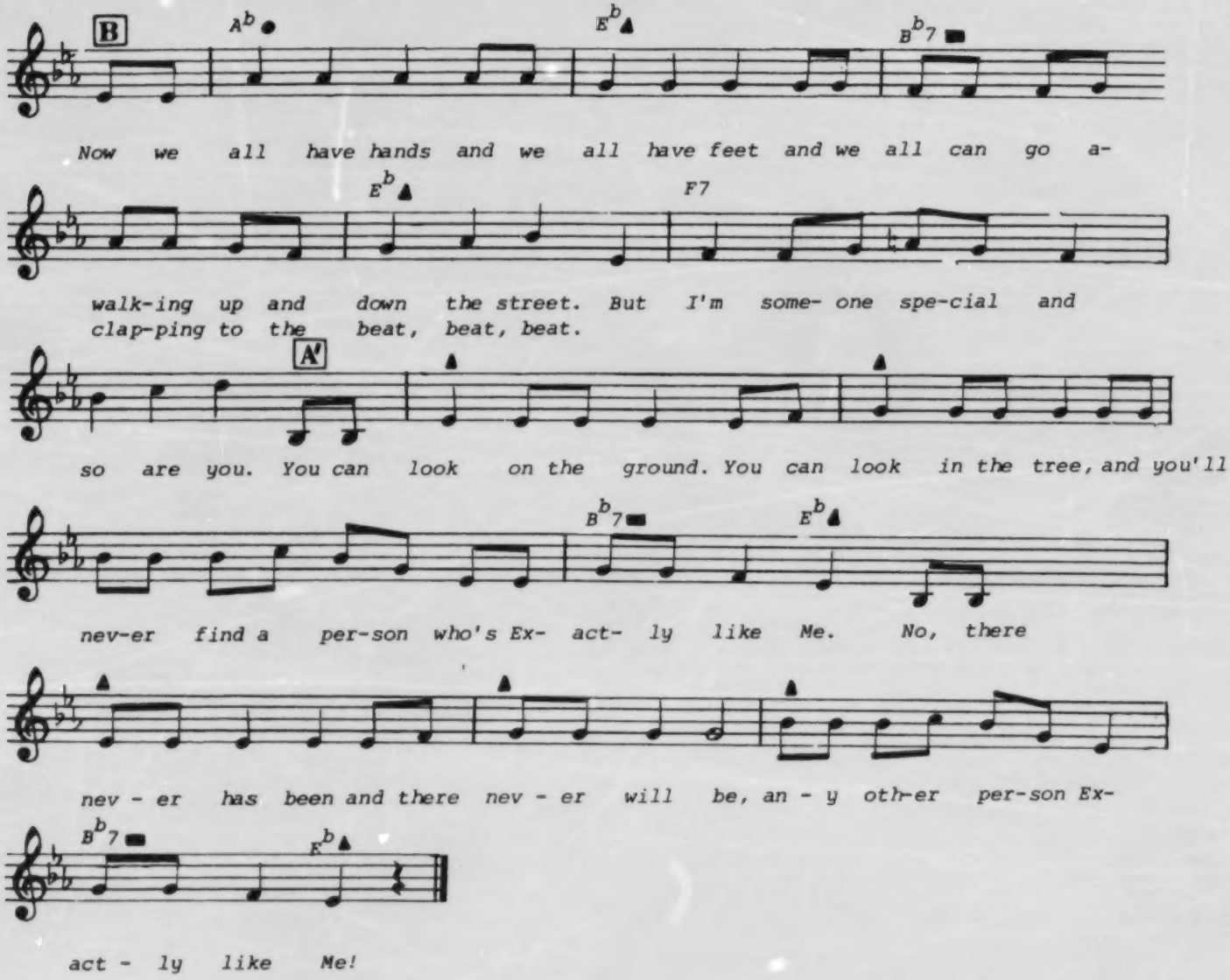
Modifications:

- *When working with non-ambulatory children, change the words in the B section to "All can go a clap-ping to the beat, beat, beat."*

EXACTLY LIKE ME

Words by Lea Fortunate and Veronica Beacom Dreves


A
Eb
Oh there nev- er has been and there nev- er will be, An- y oth- er
F7
Bb7
Eb
Eb
per-son Ex - act - ly like Me. You can look all a - round, and you
nev- er will see, An - y oth-er per-son Ex - act - ly like me!


B
Ab
Eb
Bb7
Now we all have hands and we all have feet and we all can go a-
Eb
F7
walk-ing up and down the street. But I'm some- one spe-cial and
clap-ping to the beat, beat, beat.
A'
so are you. You can look on the ground. You can look in the tree, and you'll
Bb7
Eb
nev-er find a per-son who's Ex- act- ly like Me. No, there
nev - er has been and there nev - er will be, an - y oth-er per-son Ex-
Bb7
Eb
act - ly like Me!

Source: "Exactly Like Me" from Happy Notes by Joan Hamilton. Copyright 1976 by Morehouse-Barlow Co., Inc., Wilton, Connecticut 06897. Used by permission.

A PLACE IN THE CHOIR

When A Child Needs:

- *To become aware of individual uniqueness*
- *To add a song to his/her repertoire*
- *To feel the beat in music*

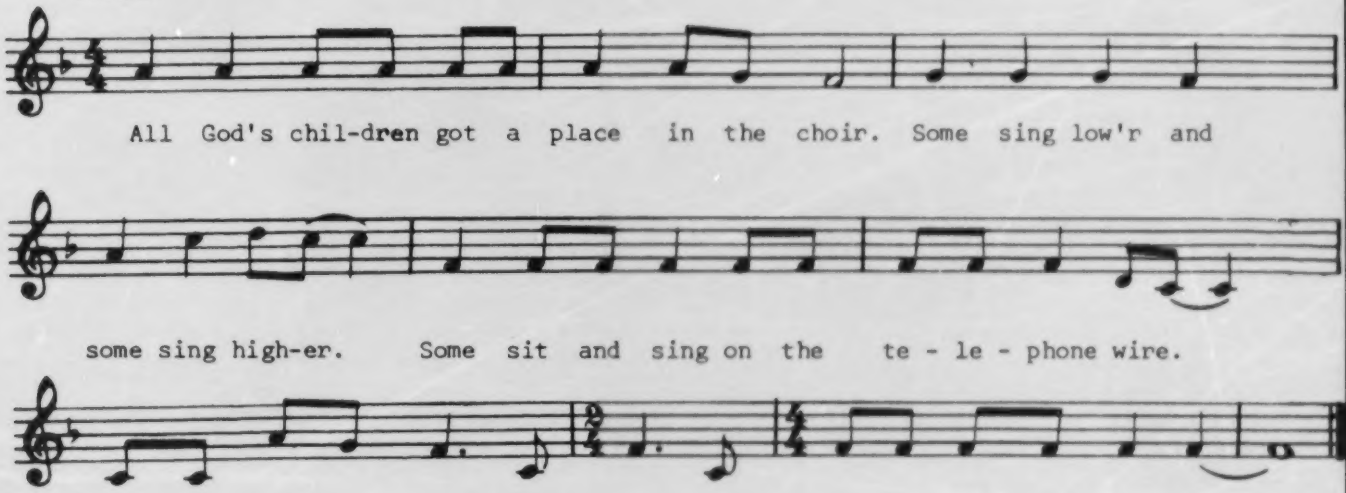
The Teacher Can:

- *Establiish a steady beat by clapping, inviting children to join in.*
- *Continue clapping while singing the song.*
- *Review text by discussing uniqueness of each animal and the contribution it makes to the group effort.*
- *Sing the song one verse at a time, inviting children to join in.*

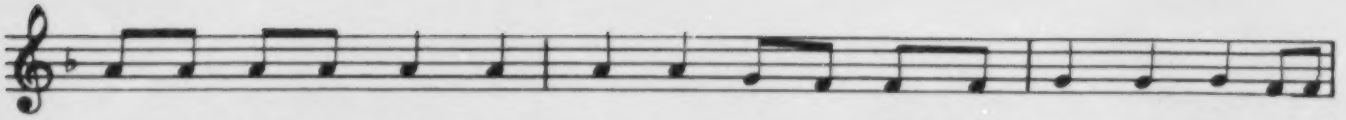
A PLACE IN THE CHOIR

Composed by Bill Staines

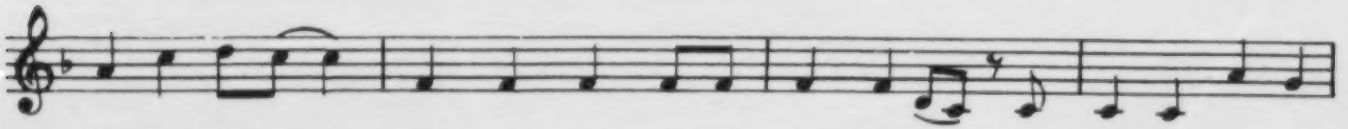
Refrain


All God's chil-dren got a place in the choir. Some sing low'r and
some sing high-er. Some sit and sing on the te - le - phone wire.
Some just clap their hands, their paws, or an- y-thing they've got now.

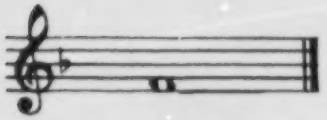
Verse 1



Lis - ten to the bass. It's on the bot - tom. Where the bull-frog croaks and the



Hip-po- ta-tums moan and groan with a big Ta- do__. The old cow just says



Moo!

Verse 2: Dogs and cats take up the middle
Where the honey bees hum and crickets fiddle.
The donkey brays, and the pony neighs,
And the old Cohote howls. (Refrain)

Verse 3: Listen to the top where the little birds sing
On the melody with the high notes ringing.
The hoot-owl hollers over everything,
The jay-bird disagrees. (Refrain)

Verse 4: Singing in the night-time,
singing in the day.
The little ducks quack,
and they're on their way.
The opposum had too much today.
The porcupine talks to himself.
(Refrain)

Source: Words and music to "A Place in the Choir" by Bill Staines, Box 192-A,Dover, New Hampshire, 03820.
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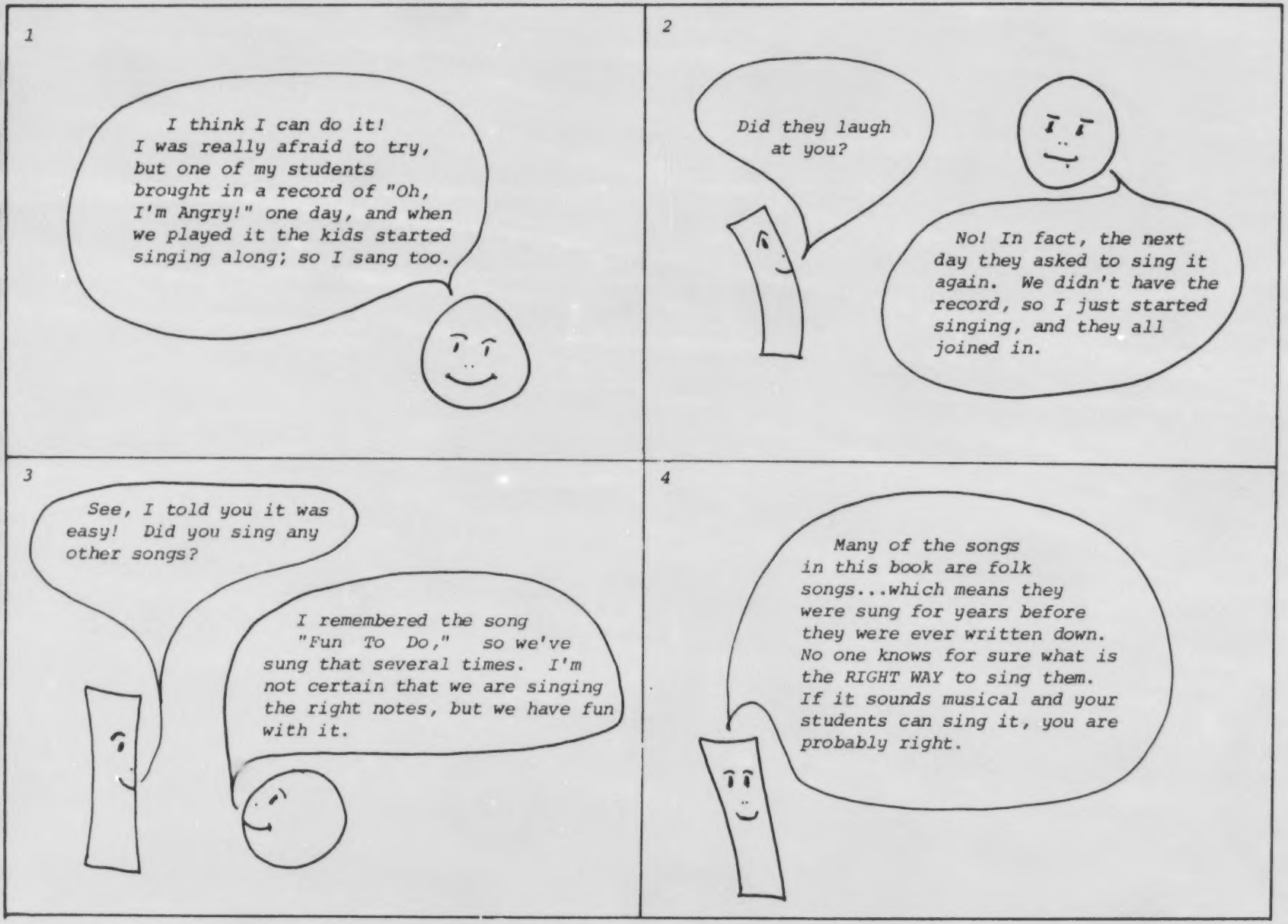
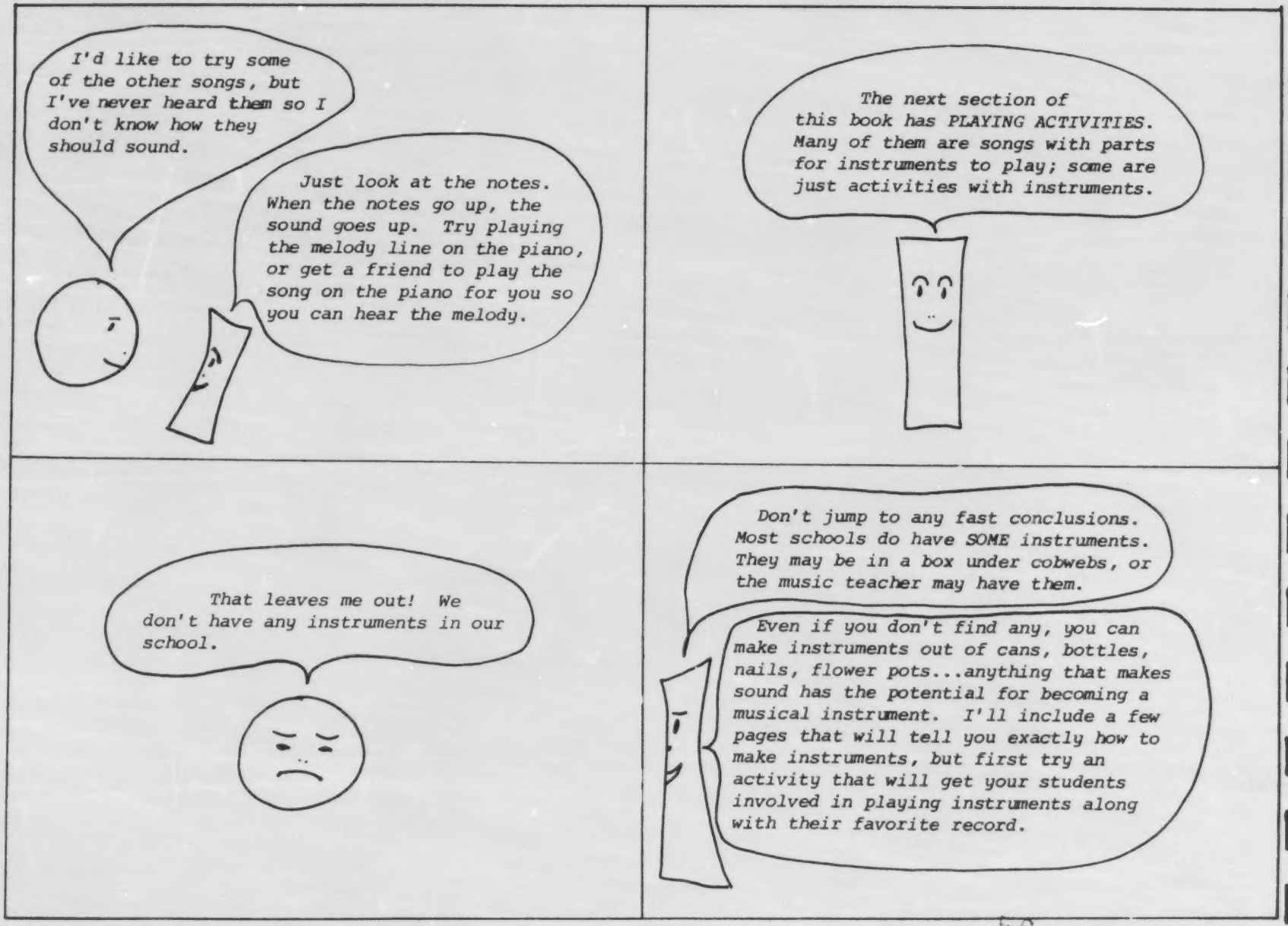

1
I think I can do it! I was really afraid to try, but one of my students brought in a record of "Oh, I'm Angry!" one day, and when we played it the kids started singing along; so I sang too.
2
Did they laugh at you?
No! In fact, the next day they asked to sing it again. We didn't have the record, so I just started singing, and they all joined in.
3
See, I told you it was easy! Did you sing any other songs?
I remembered the song "Fun To Do," so we've sung that several times. I'm not certain that we are singing the right notes, but we have fun with it.
4
Many of the songs in this book are folk songs...which means they were sung for years before they were ever written down. No one knows for sure what is the RIGHT WAY to sing them. If it sounds musical and your students can sing it, you are probably right.


I'd like to try some of the other songs, but I've never heard them so I don't know how they should sound.
Just look at the notes. When the notes go up, the sound goes up. Try playing the melody line on the piano, or get a friend to play the song on the piano for you so you can hear the melody.
The next section of this book has PLAYING ACTIVITIES. Many of them are songs with parts for instruments to play; some are just activities with instruments.
That leaves me out! We don't have any instruments in our school.
Don't jump to any fast conclusions. Most schools do have SOME instruments. They may be in a box under cobwebs, or the music teacher may have them.
Even if you don't find any, you can make instruments out of cans, bottles, nails, flower pots...anything that makes sound has the potential for becoming a musical instrument. I'll include a few pages that will tell you exactly how to make instruments, but first try an activity that will get your students involved in playing instruments along with their favorite record.

PLAYING ACTIVITIES

PLAY ALONG IN 3's & 4's

When A Child Needs:

- *To feel the steady beat of music*
- *To be part of a musical performance*
- *To become aware of sets of three's or four's*
- *To use symbols as cues to sound*
- *To follow directions*
- *To work as part of a group*

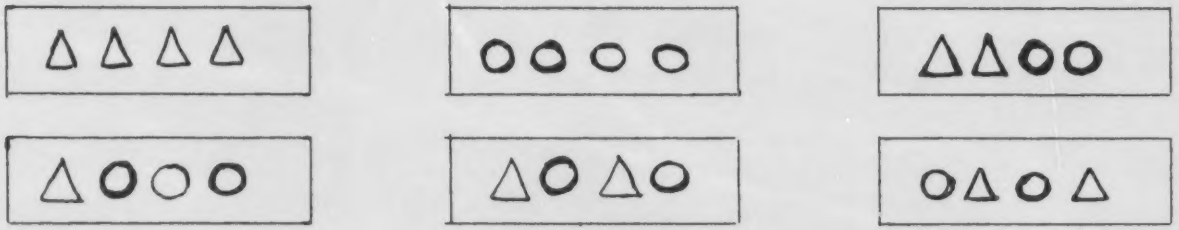
The Teacher Can:

- *Provide an instrument for each child.*
- *Help children classify instruments as to:*

Hitting Sounds
Drum, Woodblock, Claves, Rhythm Sticks, Tambourine

Ringing Sounds
Triangle, Cowbell, Jingle Bells, Jingle Clogs, Cymbals

- *Provide a series of cards such as the following (shapes and colors should be quite distinct):*



- *Arrange children with ringing instruments on your right; children with booming instruments on your left.*
- *Display cards one at a time, pointing to the shapes as children play. (Triangles for ringing sounds, circles for booming sounds).*
- *Practice each card several times, maintaining a steady beat as you point.*
- *When children can play with some degree of confidence, have them play along with a recording.*

  NOTE: Be certain the recorded music is in $\frac{4}{4}$ meter and that the tempo is slow. Most popular songs are in $\frac{4}{4}$ meter.

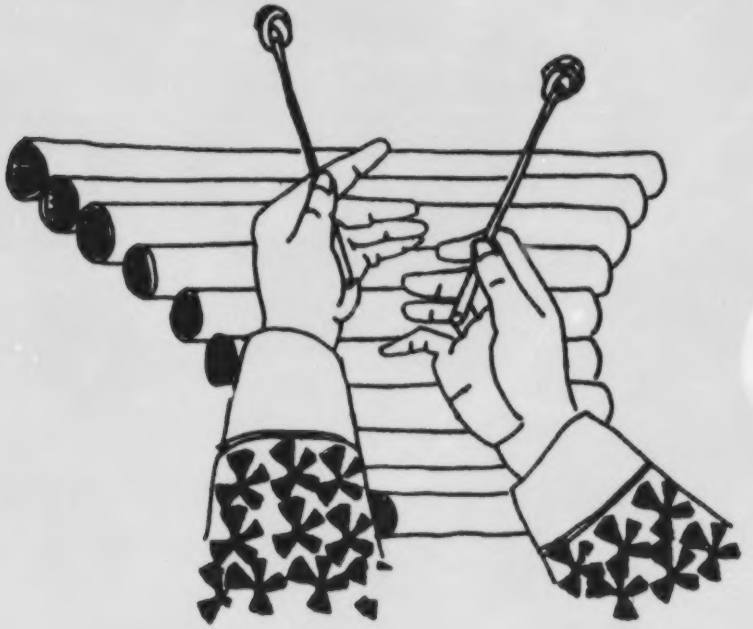
- *Devise a similar set of cards with three patterns on each and repeat similar procedures for music in $\frac{3}{4}$ time.*

  NOTE: It is especially difficult to find popular music in 3 meter. One suggestion is "Pretty Maids All in A Row" by The Eagles.

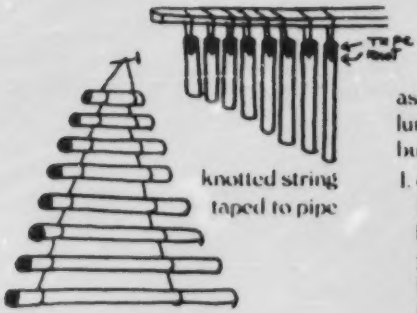
CONDUIT PIPE XYLOPHONE

conduit pipe usually comes in 10' lengths.
it costs about $2.00 per length.
you will also need about 3' of felt weather stripping.

small set—use 10' of 1/2" electrical conduit pipe
large set—use 20' of 1/2" electrical conduit pipe



Source: The following four pages were reprinted from Making Musical Things by Ann Wiseman. Copyright (c) 1979 by Ann Wiseman. Reproduced with the permission of Charles Scribner's Sons, New York, NY 10017



hanging ladder

make rack of wood,
styrofoam, rubber,
or felt strips

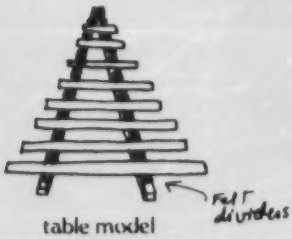
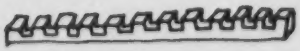
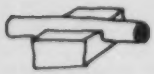


table model



styrofoam cradle



individual styrofoam
pipe cradle

ask for EMT, found in hardware stores and lumber yards (copper pipe is more expensive but easier to cut and has a richer tone).

1. cut the longest pipe first.
   in case you lose this note
   by cutting the bar too short
   you can use the "mistake"
   for the next note and nothing is wasted.
   filing the pipe end heightens the note.
   (it helps if you have a good ear for tone.)
2. cut 2 one-foot lengths
   of felt weather stripping.
   then cut 11 one-half inch felt divider pads.
   glue pads between pipes so pipes don't roll.
   or, you can cut ditches in styrofoam blocks,
   or make each note bar an individual cradle,
   or, you can tie the pipes into a hanging ladder.

measurements*

		large	small
low	so	22 7/16"	11 7/32"
low	la	21 1/4"	10 5/8"
low	ti	20"	10"
	do	19 1/2"	9 3/4"
	re	18 1/4"	9 1/8"
	mi	17 1/8"	8 9/16"
	fa	16 5/8"	8 5/16"
	so	15 5/8"	7 13/16"
	la	14 3/4"	7 3/8"
	ti	13 3/4"	6 7/8"
high	do	13 7/16"	6 23/32"

*Reproduced from the Musical Instrument Discovery Book by permission of the Elementary Science Study of Education Development Center, Inc.

WOODEN XYLOPHONE

go to a lumberyard with a pencil.
tap different kinds of wood—
some of them really sing.
try redwood, fruitwood, mahogany, hardwoods.
to make a rack to hold note bars
use wood or styrofoam
or 2 lengths of felt weather stripping
or, tie your bars into a ladder.
hang it up or lay it down.

Tuning wooden bars can be tricky
if you get discouraged,
Say not settle for a set
of random notes
and invent your own new sounds.

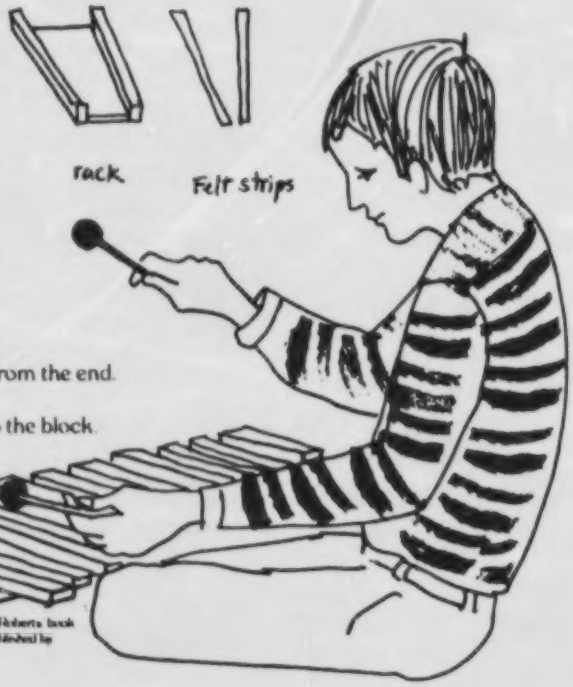
The Moldavian monk sounds the planks

cut 8 or more tones.
tuning can be random
or scaled.
these measurements are approximate.
use 7/8" x 7/8" wood.
Columbian pine or hard sonorous woods
make the best tone.

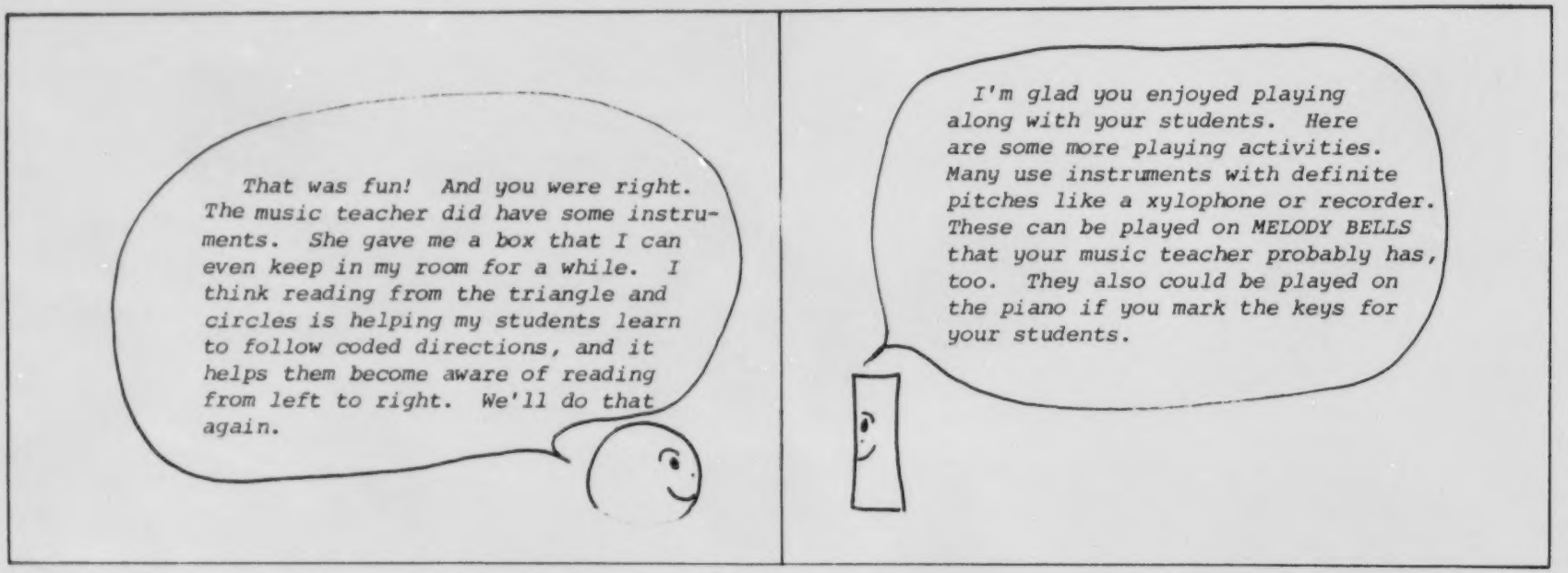
do is C

low	so	14 1/4"
low	la	13 1/2"
low	ti	12 7/8"
	do	12 1/8"
	re	11 1/2"
	mi	10 3/4"
	fa	10 1/4"
	so	9 5/8"
	la	9 1/4"
	ti	8 1/2"
high	do	8 3/8"
high	re	7 3/4"
high	mi	7 3/8"
high	fa	7 1/8"
high	so	6 3/4"

to heighten a note,
sand or saw off a sliver from the end.
to lower a note,
saw a shallow notch into the block.

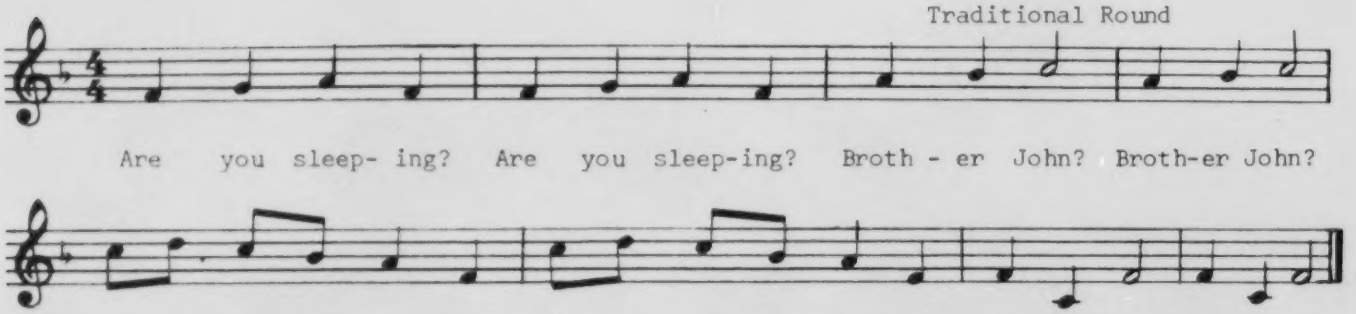


The above measurements are from Harold Roberts' book Musical Instruments to Make and Play published by Bryant Press, Woodridge, New Jersey


That was fun! And you were right. The music teacher did have some instruments. She gave me a box that I can even keep in my room for a while. I think reading from the triangle and circles is helping my students learn to follow coded directions, and it helps them become aware of reading from left to right. We'll do that again.
I'm glad you enjoyed playing along with your students. Here are some more playing activities. Many use instruments with definite pitches like a xylophone or recorder. These can be played on MELODY BELLS that your music teacher probably has, too. They also could be played on the piano if you mark the keys for your students.

ARE YOU SLEEPING?

Traditional Round

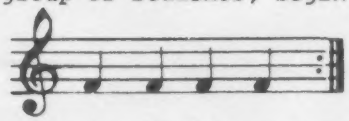

Are you sleep- ing? Are you sleep-ing? Broth - er John? Broth-er John?
Morn-ing bells are ring-ing, morn-ing bells are ring-ing. Ding,ding dong. Ding, ding, dong.

When A Child Needs:

- *To experience several layers of rhythm in music*
- *To move to music in several ways*
- *To visualize movement in music with movement of lights*
- *To become aware that many events occur at the same time in the environment*

The Teacher Can:

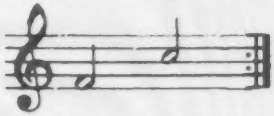
1. *Have one student, or a small group of students, begin playing this pattern on a xylophone:*



Lead other students in walking to this rhythm. When students are secure with the rhythm and xylophone part, lead them in singing the song "Are You Sleeping" (see preceding page) while movement and playing continue.

Have one student, or a small group of students, move a red flashlight to this rhythm. Sing the song again as playing, movement, and light continue.

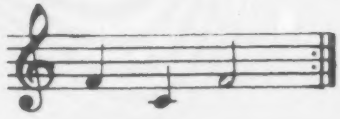
2. *Have student playing first part continue and start another student on this xylophone pattern.*



Divide the class, having some move to the first pattern, others moving to the second pattern. Start one pattern at a time; when students are secure on their pattern, add another group. When the second group is moving with the pattern, begin singing the song.

Repeat the step above, adding a green flashlight on the second pattern.

3. *Following a similar procedure add a third pattern. In each case begin one pattern at a time, having students playing start, add students moving, then students with the flashlights.*



WAKE ME!

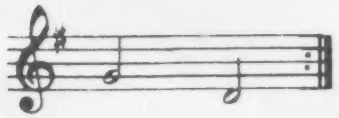
When A Child Needs:

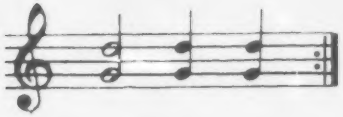
- *To become aware of morning health-care routines*
- *To feel several layers of rhythm in music*
- *To develop motor skills*

The Teacher Can:

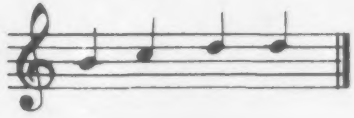
- *Sing the song "Wake Me" several times for the students, inviting them to join in when they become familiar with the melody. (Notice the additional verses; invite the children to suggest other verses based on things they do in the morning.)*
- *Lead children in clapping the rhythm of INSTRUMENT 1 when singing the song.*
- *Give a child bells G and D and have him/her play the INSTRUMENT 1 part as others clap the same rhythm and sing the song.*
- *Introduce other parts one at a time, always having the group clap the rhythm of the part before attempting to play it on an instrument.*
- *With some groups, one instrumental part will be sufficient. Do not add others until the individual and group feels successful in the performance.*

INST. 1

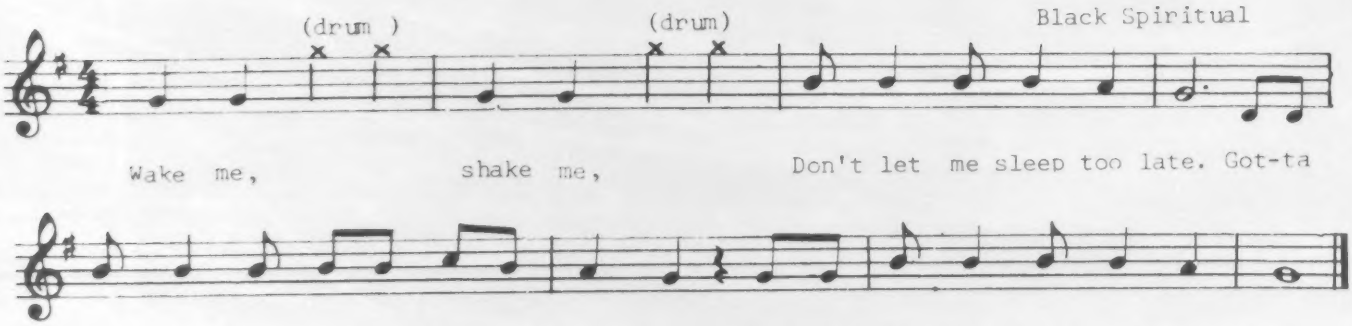


INST. 2

INST. 3

INST. 4



WAKE ME!

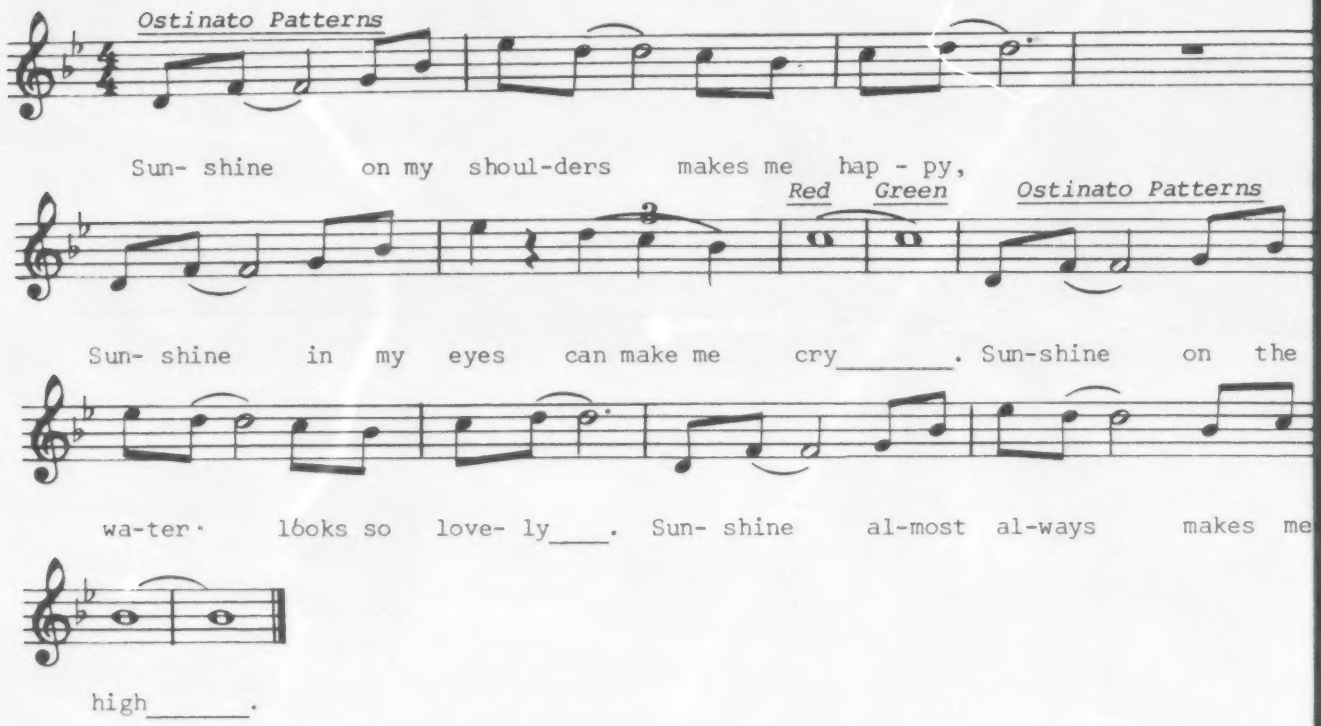

(drum)
(drum)
Black Spiritual
Wake me, shake me, Don't let me sleep too late. Got-ta
get up so ear-ly in the morn-ing. Goin' to swing on the Gold - en Gate.

Verse 2: *Wake Me, Shake Me, Don't let me sleep too late.*
Got-ta wash my face so ear-ly in the morn-in',
Goin' to swing on the Golden Gate.

Verse 3: *Wake Me, Shake Me, Don't let me sleep too late.*
Got-ta brush my shoes so early in the morn-in',
Goin' to swing on the Golden Gate.

Verse 4: *Wake Me, Shake Me, Don't let me sleep too late.*
Got-ta get up so early in the morn-in',
Goin' to swing on the Golden Gate.

SUNSHINE ON MY SHOULDERS


Ostinato Patterns
Sun- shine on my shoul-ders makes me hap - py,
Red
Green
Ostinato Patterns
Sun- shine in my eyes can make me cry_____. Sun-shine on the
wa-ter· lóoks so love- ly___. Sun- shine al-most al-ways makes me
high_____.

Source: *"Sunshine On My Shoulders". Words by John Denver. Music by John Denver, Mike Taylor, Dick Kniss.*

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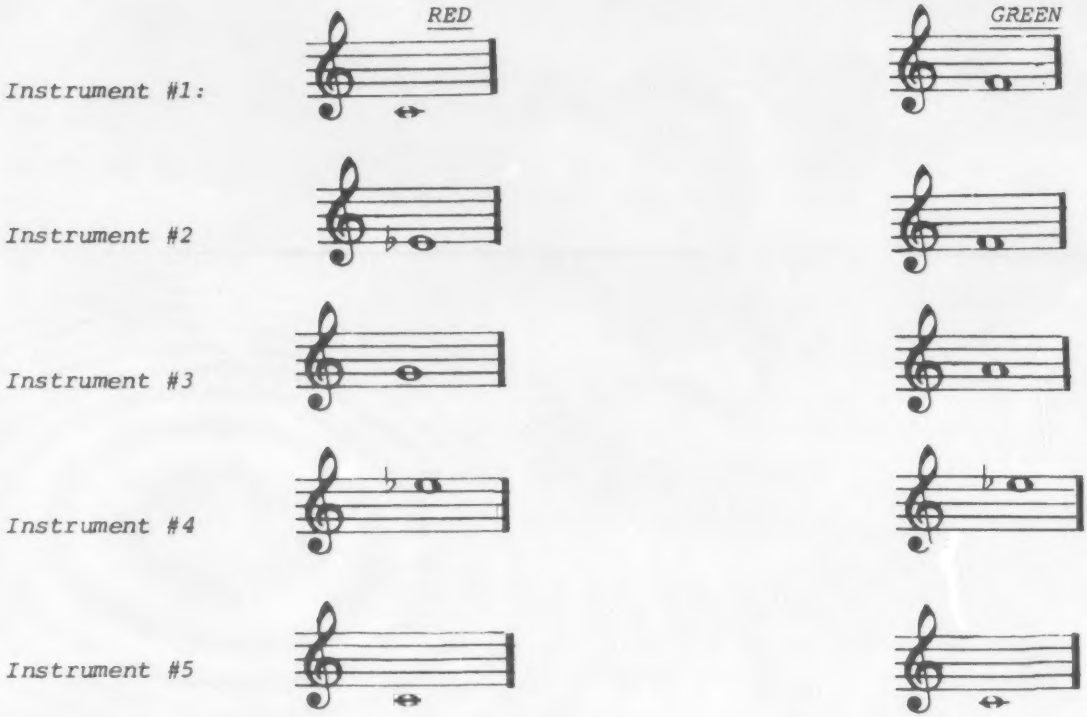
When A Child Needs:

- *To feel several layers of rhythm in music*
- *To follow directions*
- *To work as part of a group*
- *To develop motor skills*

The Teacher Can:

1. *Prepare five instruments, marking appropriate tone bars with red or green tape:*



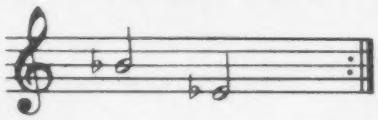
- *Begin by having students clap the rhythm pattern* ♩ ♫ ♩ ♫ *until they can repeat it confidently.*
- *Have students play this pattern several times on the tone marked with red. Repeat until students play confidently.*

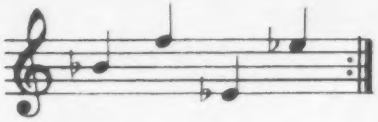
- *Have students play the pattern on the tone marked with green. Repeat until students play confidently.*
- *Play the rhythm twice on red then change to green. The pulse should be maintained when changing from one tone to the next.*
- *Have students play the pattern, beginning on the red tone, changing to the green tone when you hold up a piece of green paper. Change back to red when you hold up the red paper. Practice keeping the steady beat and changing on the signal.*

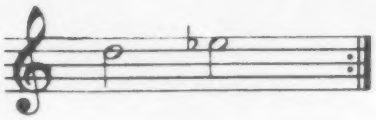
2. *After students have mastered the above activities:*

- *Give students the bars needed to play the following ostinato patterns.*

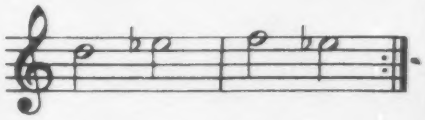
Instrument A:



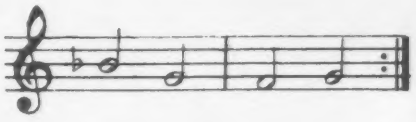
Instrument B:

Instrument C:



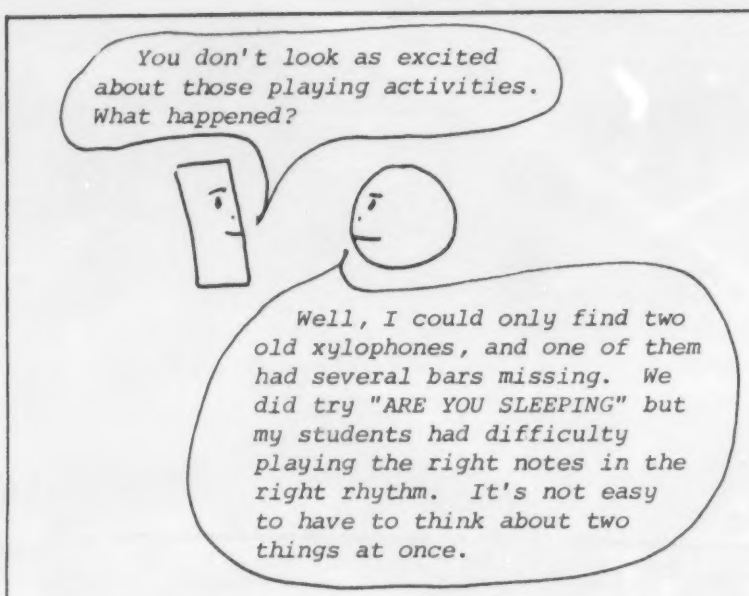
Instrument D:

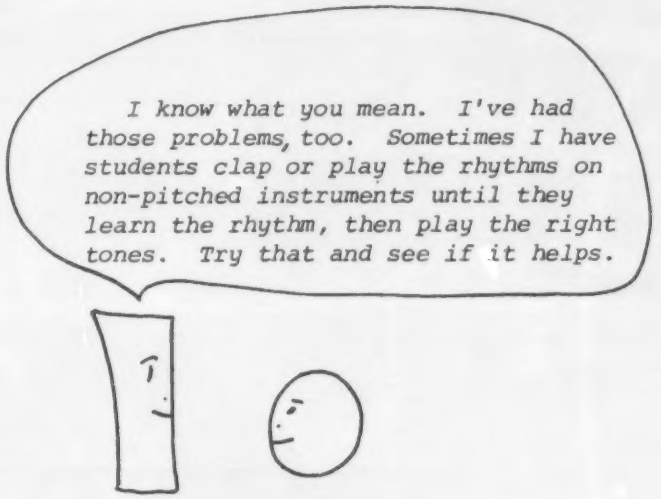


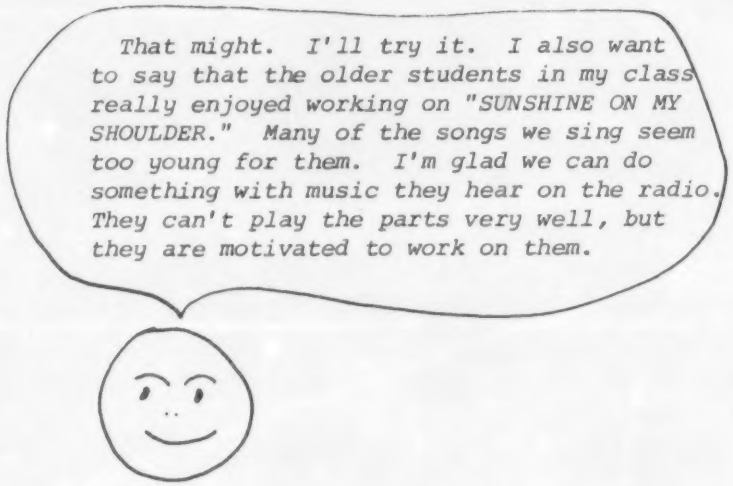
Instrument E:

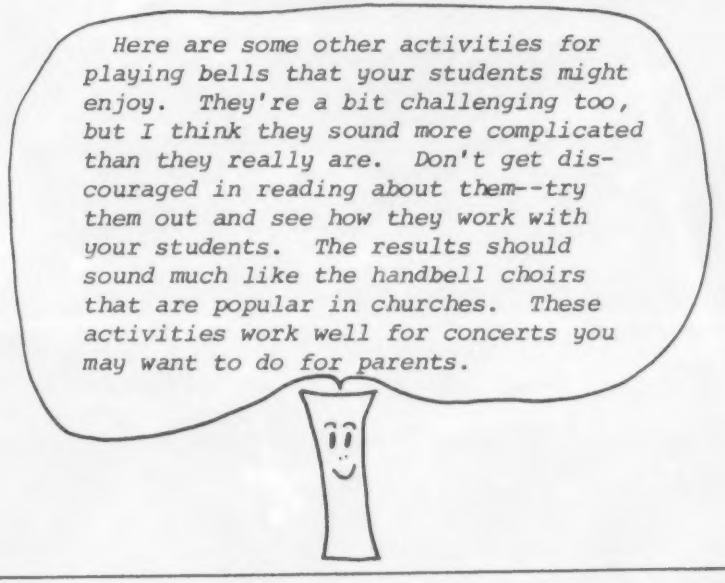


- *Introduce the ostinato patterns for each instrument. Start with Instrument A. When that student can keep the pattern going, add instrument B, etc., until all parts are sounding.*
- *Hold up the red paper, having students change to the repeated rhythm on the red-marked tone, (from no. 1 above), then change to the green-marked tone. When you put the paper down, students should return to the other ostinati patterns.*
- *Practice playing the ostinati patterns, changing to the color-tones, playing the rhythm once on each, starting with the red tone.*
- *Play a recording of "Sunshine on My Shoulder," or sing the melody, to this accompaniment. Notice the change to the color-tones at the end of the second phrase.*


You don't look as excited about those playing activities. What happened?
Well, I could only find two old xylophones, and one of them had several bars missing. We did try "ARE YOU SLEEPING" but my students had difficulty playing the right notes in the right rhythm. It's not easy to have to think about two things at once.


I know what you mean. I've had those problems, too. Sometimes I have students clap or play the rhythms on non-pitched instruments until they learn the rhythm, then play the right tones. Try that and see if it helps.


That might. I'll try it. I also want to say that the older students in my class really enjoyed working on "SUNSHINE ON MY SHOULDER." Many of the songs we sing seem too young for them. I'm glad we can do something with music they hear on the radio. They can't play the parts very well, but they are motivated to work on them.


Here are some other activities for playing bells that your students might enjoy. They're a bit challenging too, but I think they sound more complicated than they really are. Don't get discouraged in reading about them--try them out and see how they work with your students. The results should sound much like the handbell choirs that are popular in churches. These activities work well for concerts you may want to do for parents.

BELLS, BELLS, BELLS

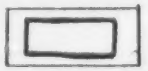
When A Child Needs:

- *To feel the steady beat in music*
- *To experience harmony in music*
- *To follow simple coded directions*
- *To wait his/her turn*
- *To work as part of a group*

The Teacher Can:

- *Prepare sets of bells or xylophones by marking:*
  Some of the C, E, or G tones with red
  Some of the G, B, D tones with green
  Some of the F, A, C tones with silver
  Bells can be marked by taping a small piece of colored paper to the top of the tone-bar.
- *Distribute the bells to the students so the red bells are in one group, the green bells in another, and the silver bells in a third group. It may be helpful to separate the groups, throughout the classroom somewhat.*
- *On the floor in front of the teacher place:*

A Red Triangle

A Green Rectangle 

A Silver Circle

Point or tap one of these colors with a steady beat.

- *Invite students with that color bell to play the beat you are tapping.*
- *Change to another color, inviting students with that color to play; students with the first color stop at this point.*
- *Continue with the third color, then change from color to color, playing three or four beats on each color.*
- *Sing any of the songs in this book, using the bells as accompaniment. A printed symbol code has been used throughout the songs in this book to assist in bell accompaniments in the key of C Major:*

▲ *represents Red Bells*

▬ *represents Green Bells*

● *represents Silver Bells*

A BELL CHOIR

When A Child Needs:

- *To feel the beat in music*
- *To become aware that a melody is made up of many different pitches*
- *To follow simple coded directions*
- *To wait his/her turn*
- *To work as part of a group*
- *To follow a leader*

The Teacher Can:

- *Distribute the following resonator bells to twelve students. (If you do not have twelve students in your class, borrow some for this activity. Also notice that some bell parts have more responsibility than others. Give the "busier" parts to your more able students.)*

Bells Needed

LOW	LOW										
A	B	C	C#	D	E	F	F#	G	Ab	A	B

- *Have students arrange themselves in order from lowest to highest pitches.*
- *Practice playing from low to high, each student playing 4 beats and keeping the beat steady as the sound moves from one player to another.*
- *Distribute "music sheets" enlarged from samples on the following pages. (The song sheets on the following pages are for the song "You Are My Sunshine.") Be certain each student gets the proper sheet for his/her bell.*
- *The teacher should lead the group by counting groups of four beats. Students are to play their bell everytime there is a note on the numbers on their sheet.*
- *It may be necessary to have an "assistant" for some bell players to point to the numbers as the piece progresses, helping students keep their place.*

BELL CHOIR SHEETS FOR
"YOU ARE MY SUNSHINE"

Enlarge each bell sheet, and distribute one sheet to individual players.

Low A Bell

1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234

Low B Bell

1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234

C-Natural Bell

1234	1234	1234	1234
123	1234	1234	1234
123	1234	1234	1234
1234	1234	1234	1234

C# Bell

1234	1234	1234	1234
124	1234	1234	1234
124	1234	1234	1234
1234	1234	1234	1234

D Bell

124	1234	1234	1234
134	124	1234	1234
134	1234	1234	1234
124	1234	1234	1234

E Bell

123	1234	1234	1234
124	1234	123	1234
124	1234	123	1234
123	123	124	123

F-Natural Bell

1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234

F# Bell

1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234

G Bell

1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234

A^{b} Bell

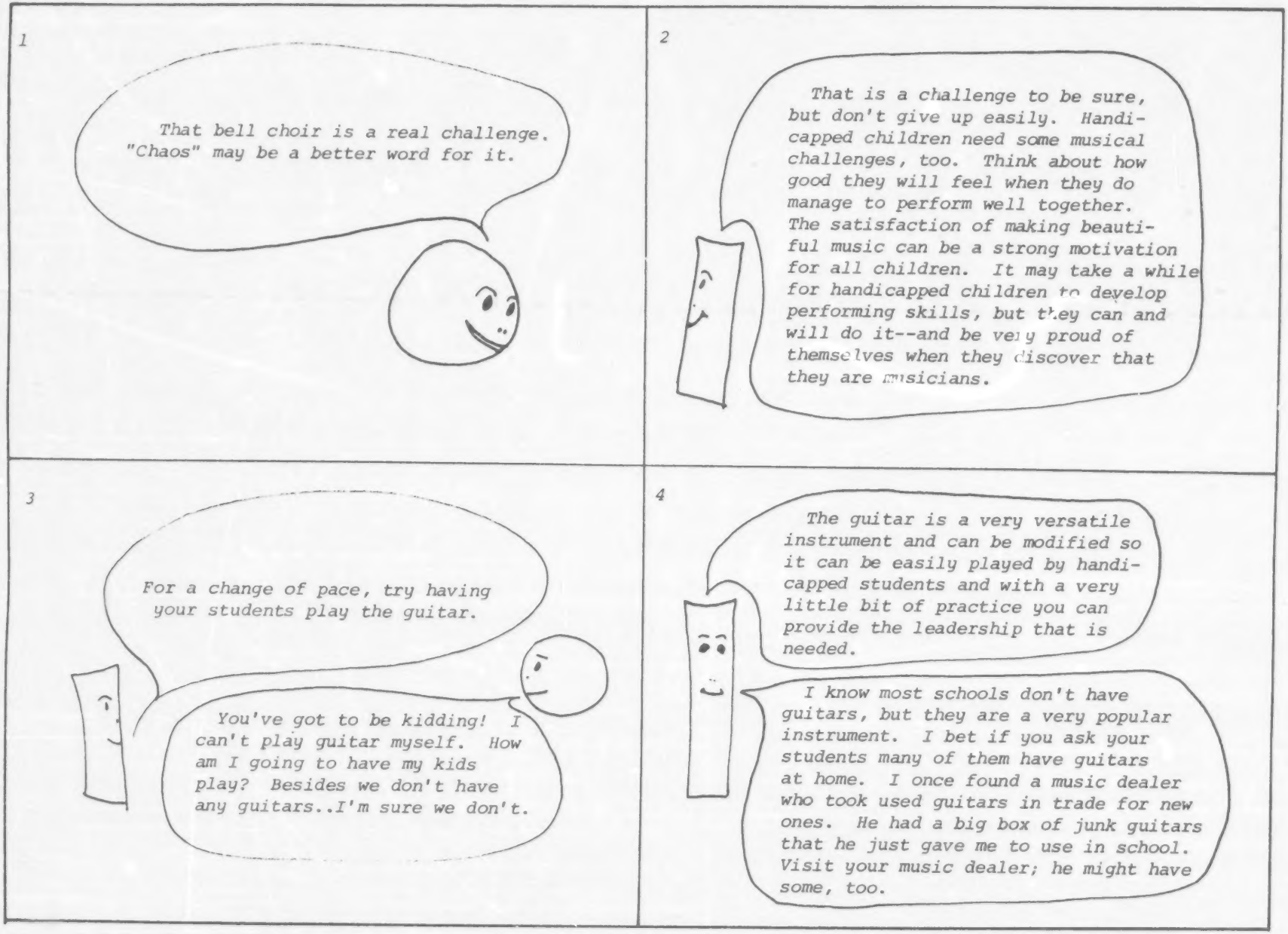
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234

High A-Natural Bell

1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234

High B Bell

1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234
1234	1234	1234	1234


1
That bell choir is a real challenge. "Chaos" may be a better word for it.
2
That is a challenge to be sure, but don't give up easily. Handicapped children need some musical challenges, too. Think about how good they will feel when they do manage to perform well together. The satisfaction of making beautiful music can be a strong motivation for all children. It may take a while for handicapped children to develop performing skills, but they can and will do it--and be very proud of themselves when they discover that they are musicians.
3
For a change of pace, try having your students play the guitar.
You've got to be kidding! I can't play guitar myself. How am I going to have my kids play? Besides we don't have any guitars..I'm sure we don't.
4
The guitar is a very versatile instrument and can be modified so it can be easily played by handicapped students and with a very little bit of practice you can provide the leadership that is needed.
I know most schools don't have guitars, but they are a very popular instrument. I bet if you ask your students many of them have guitars at home. I once found a music dealer who took used guitars in trade for new ones. He had a big box of junk guitars that he just gave me to use in school. Visit your music dealer; he might have some, too.

USING AN "OPEN-TUNED GUITAR"

When A Child Needs:

- *To experience the satisfaction of playing a guitar
- *To experience harmony in music
- *To follow simple coded directions
- *To work as part of a group

The Teacher Can:

- *Tune a guitar to a D MAJOR chord as shown on Diagram No. 1.
- *Place a triangle cut from red paper under the strings at the first fret. (See Guitar Diagram No. 2)
- *Place a silver circle under the strings at Fret #6.
- *Place a green rectangle under the strings at Fret #8.
- *Using a guitar slide (available in music stores) or any round smooth object, such as piece of 1/2 inch pipe about 2" long, press down on all of the strings above each geometric shape while strumming the guitar. (If students have coordination problems, lay the guitar flat on a table and have one student "stop" the strings with the slide while the other strums the guitar.)
- *Play the "chord" that corresponds with the geometric shape above the notation of the following songs while the class sings the melody.
- *Notice the same "chord symbols" on most of the songs in this book. All of these songs can be accompanied with the guitar in the same way.

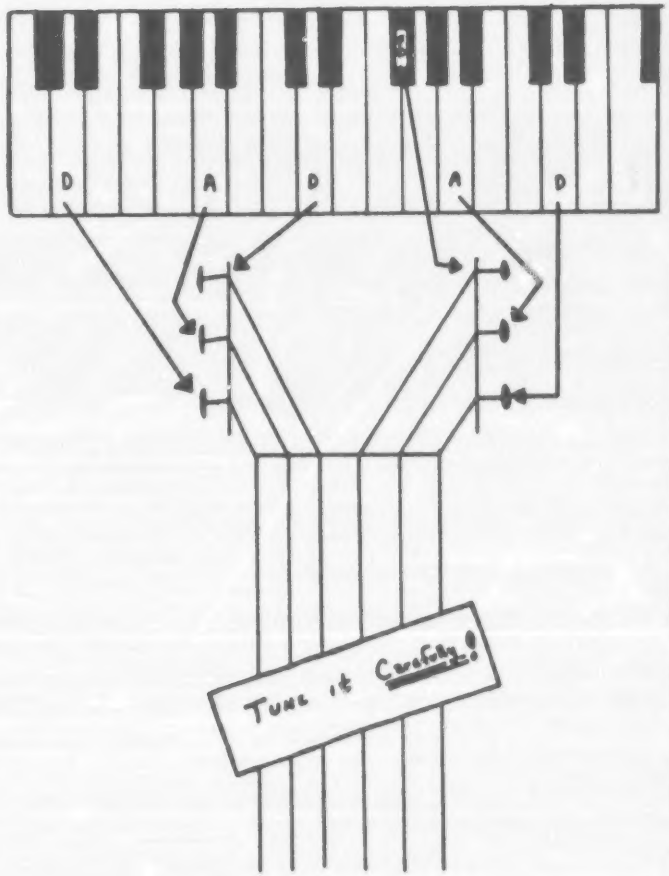
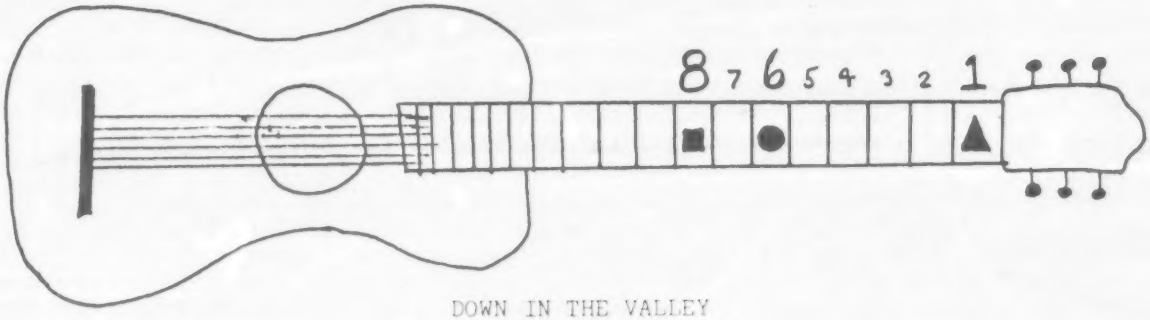
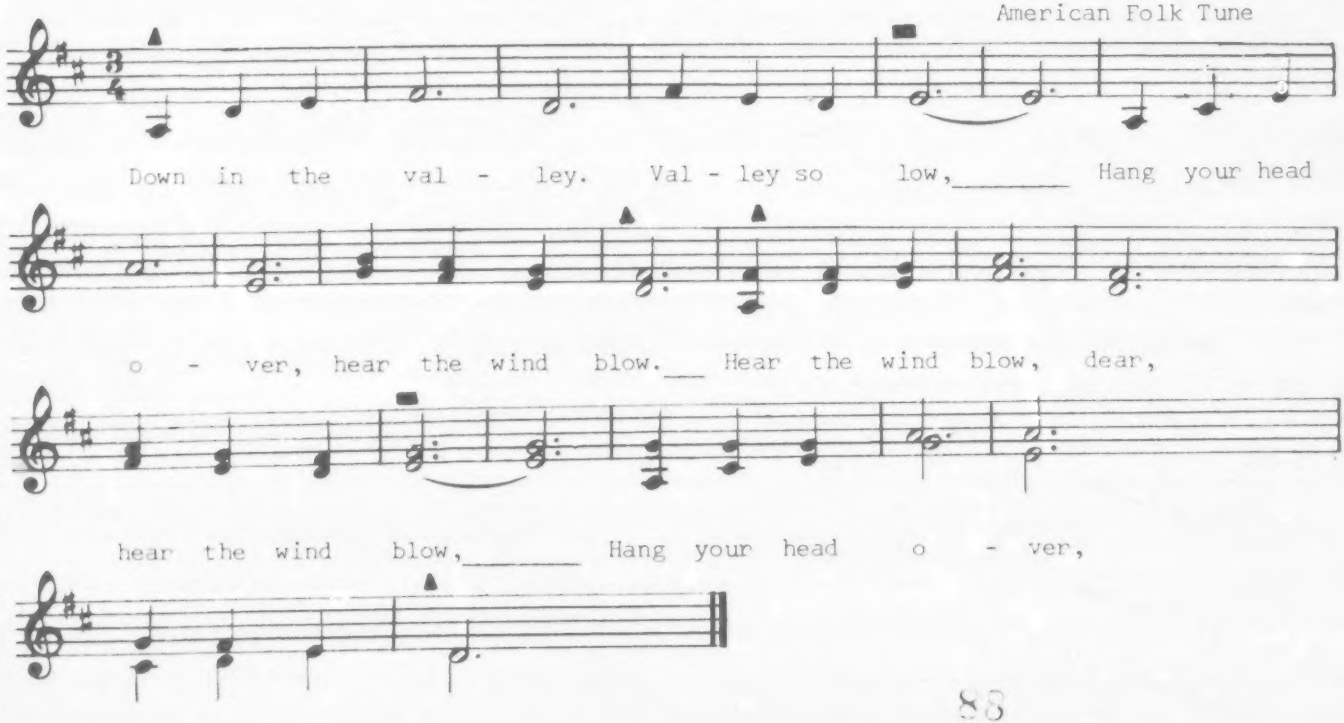


Diagram No. 1: Guitar Open Tuning

Diagram No. 2: Guitar Fret Numbering



DOWN IN THE VALLEY

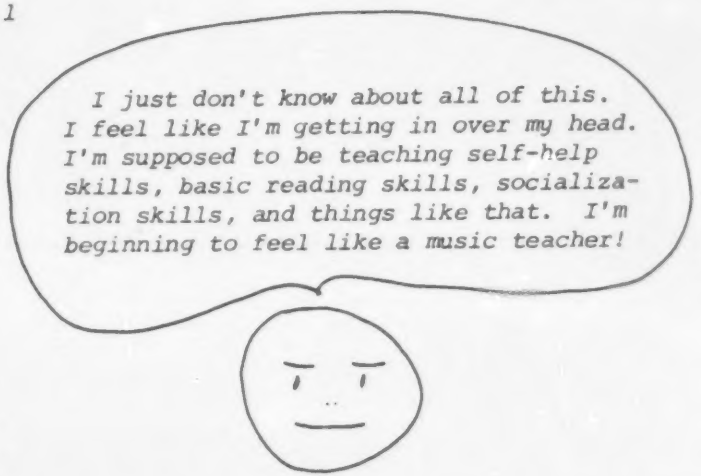
American Folk Tune

Down in the val - ley. Val - ley so low,_____ Hang your head
o - ver, hear the wind blow.___ Hear the wind blow, dear,
hear the wind blow,_____ Hang your head o - ver,
Hear the wind blow._____

IF YOU'RE HAPPY AND YOU KNOW IT

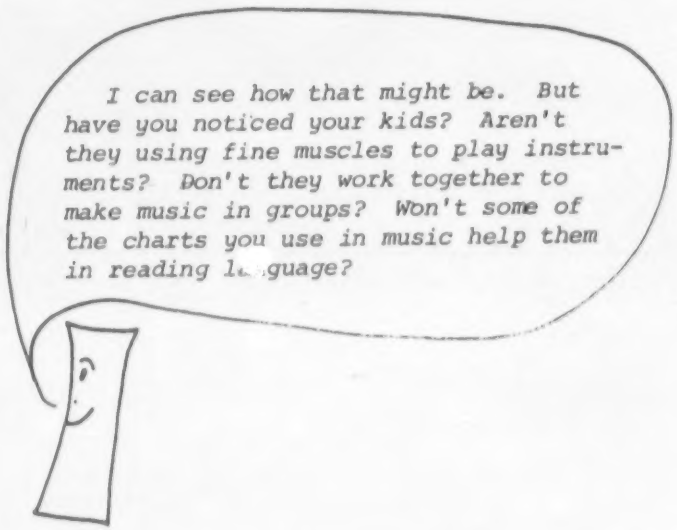
Game Song

If you're hap - py and you know it clap your hands (clap). If you're
hap - py and you know it clap your hands (clap). If you're
hap - py and you know it, then your face will sure-ly show it. If you're
hap- py and you know it clap your hands (clap_____).

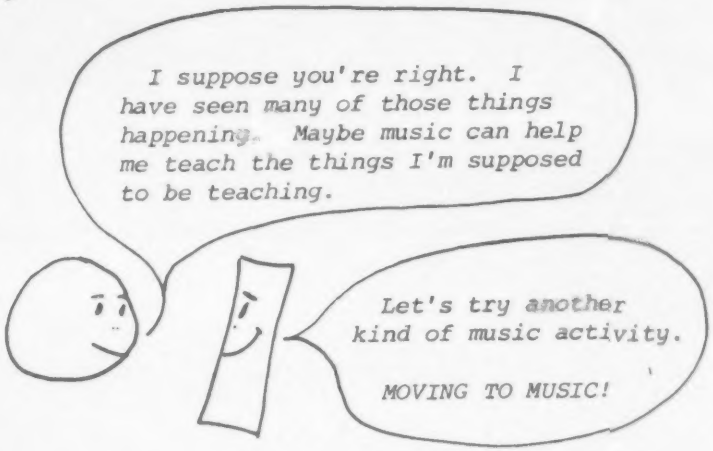
1

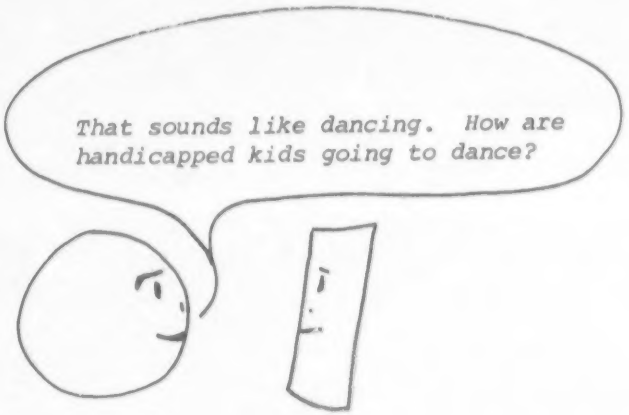

I just don't know about all of this. I feel like I'm getting in over my head. I'm supposed to be teaching self-help skills, basic reading skills, socialization skills, and things like that. I'm beginning to feel like a music teacher!

2

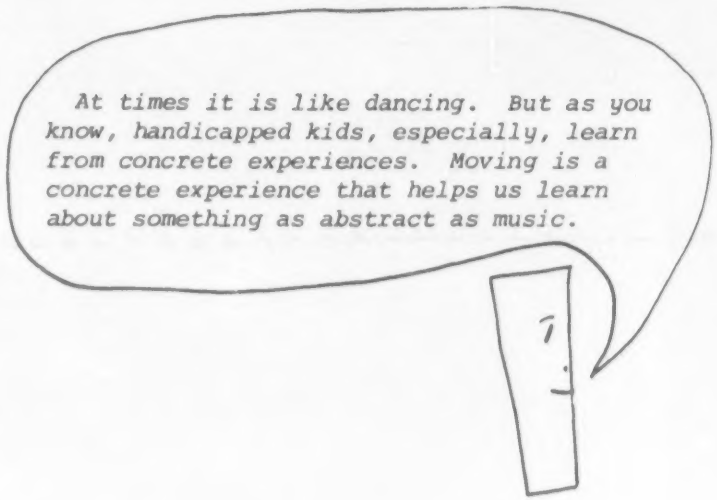

I can see how that might be. But have you noticed your kids? Aren't they using fine muscles to play instruments? Don't they work together to make music in groups? Won't some of the charts you use in music help them in reading language?

3

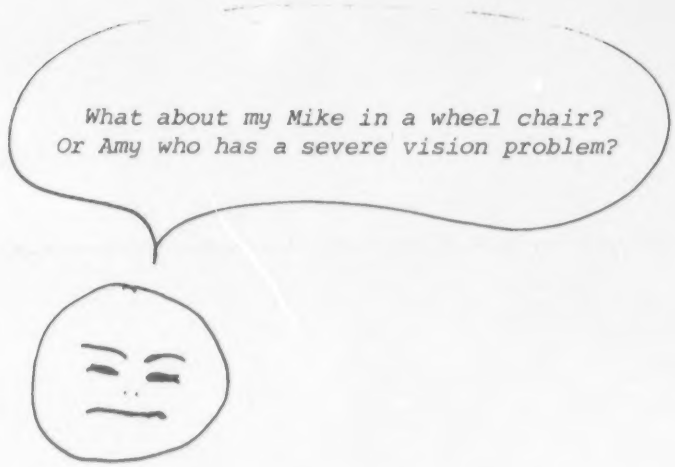

I suppose you're right. I have seen many of those things happening. Maybe music can help me teach the things I'm supposed to be teaching.
Let's try another kind of music activity.
MOVING TO MUSIC!


That sounds like dancing. How are handicapped kids going to dance?

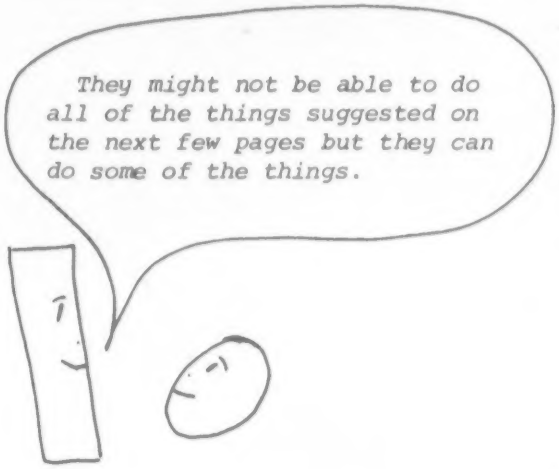
5


At times it is like dancing. But as you know, handicapped kids, especially, learn from concrete experiences. Moving is a concrete experience that helps us learn about something as abstract as music.

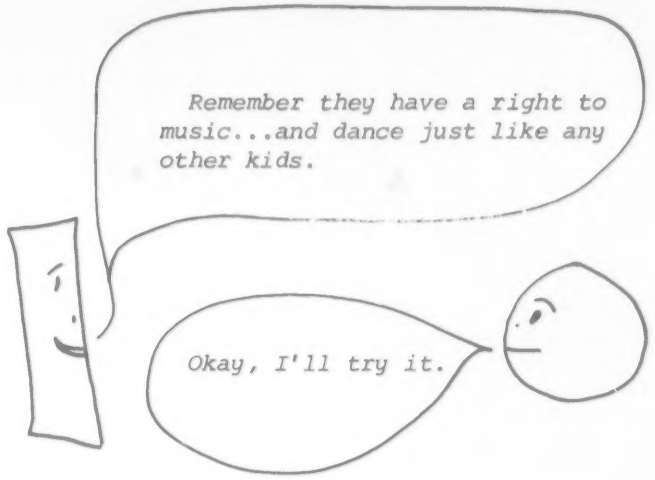
6


What about my Mike in a wheel chair? Or Amy who has a severe vision problem?

7


They might not be able to do all of the things suggested on the next few pages but they can do some of the things.

8


Remember they have a right to music...and dance just like any other kids.
Okay, I'll try it.

MOVEMENT ACTIVITIES

MOVE LIKE A MACHINE

When A Child Needs:

- *To work as part of a small group*
- *To complete a task that is uniquely his*
- *To maintain a rhythmic pattern through movement*
- *To identify the direction of melodic movement*

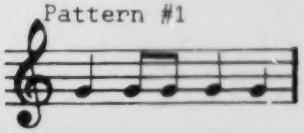
The Teacher Can:

- *Using the recording Perceptual Motor Rhythm Games (Record AC#50 Educational Activities, Inc., Freeport, New York) play the first part of the recording, or play a similar pattern (see suggested patterns below) on the recorder, piano, or xylophone, inviting children to show that rhythm by moving:*

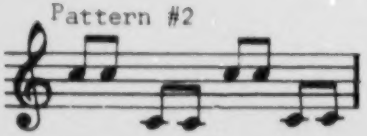
  1. Head 2. Arms & Shoulders 3. Feet & Legs 4. Entire Bodies

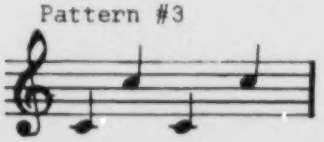
- *Play the second part of the recording asking children which sound is first, the high or low sound?*
- *Play the second part of the recording again and have students show pitch relationships by stretching and bending.*
- *Play the third part of the recording, asking students where they will start with this sound? Have them show their answer through movement.*
- *Review all three sounds by playing short excerpts again.*
- *Divide the students into groups of threes, giving each group separate instructions: 1's move to the first sounds, 2's to the second, etc.*
- *Play the fourth band of the recording which combines all three sounds, having individual children move to their assigned parts.*
- *Suggest that children make machines--the parts of a machine must work together to make a product. Let them decide: (1) What their machine makes, (2) How the parts work together.*
- *Play the fourth band again as the children make their machines in movement.*
- *If the recording is not available, the following pattern could be played on the piano, xylophone, or recorder:*

Pattern #1



Pattern #2



Pattern #3

HOOP ACTIVITY

When A Child Needs:

- *To respond appropriately to popular music (coordination)*
- *To feel part of a group*
- *To respond rhythmically with his body (motor skills)*
- *To increase attention span (sequential memory)*

The Teacher Can Provide:

- *An open space*
- *Record player with appropriate music selections*
- *Hoops wrapped with florescent tape (use plumbers plastic piping)*
- *A chart with movement patterns illustrated*
- *Black lighting*

The Children Can:

- *Listen to the music*
- *Learn a movement pattern*
- *Perform the pattern to recorded music*

Suggested Pattern for Movement:

- *Using the recording "Barnyard in Orbit" (recording available in Silver Burdett Music, Grade 2, Record 5, Side 2) have the students learn the following sequence of movements:*

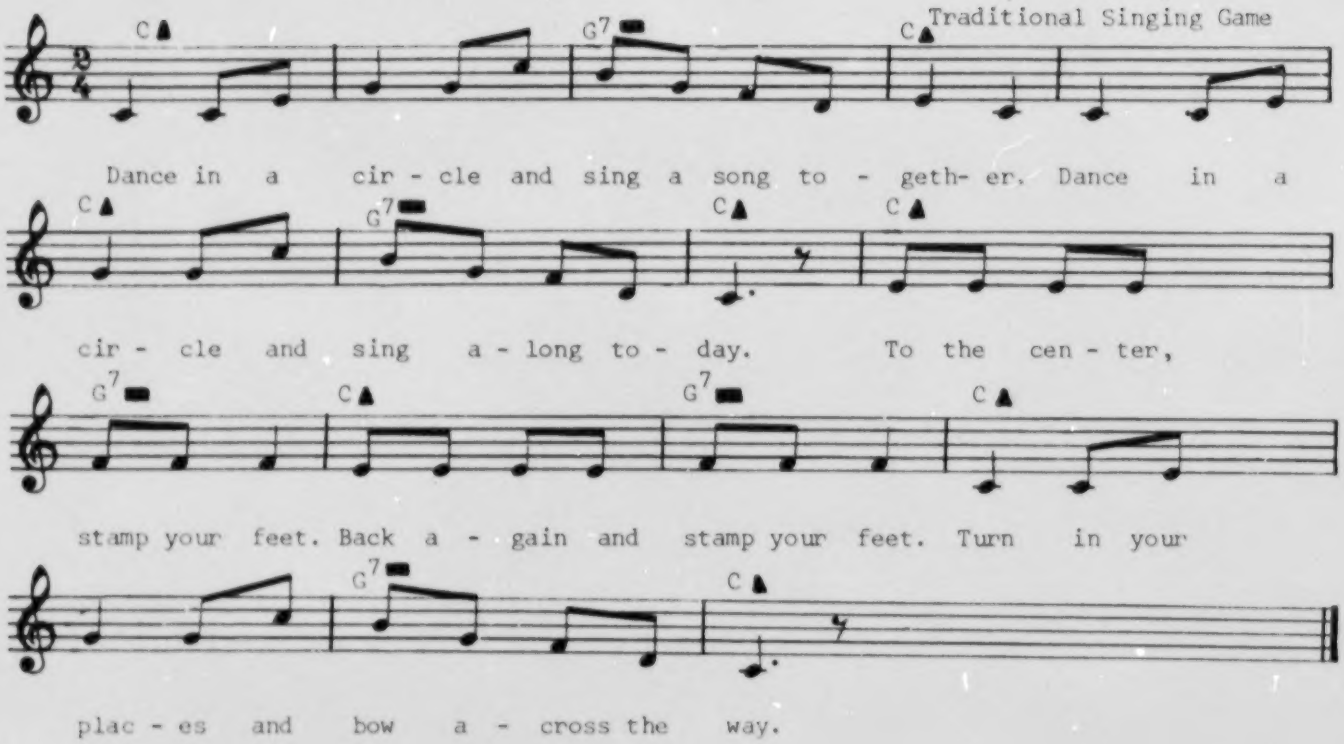
  1. *Hold the hoop up and look through it; then place hoop over their head (repeat the pattern four times--eight counts of music).*
  2. *Bend over placing the hoop on the floor; then place the hoop over head (repeat four times--eight counts of music).*
  3. *Spin the hoop on the arm in front of body, stopping on eight (eight counts of music).*
  4. *Holding hoop in both hands move it to the right side (R), middle (M), left side (L), middle (M) (repeat twice).*
  5. *Spin the hoop on the right arm; stop it with the left arm on count seven.*

- *Encourage children to create new patterns to fit their own musical selections.*
- *This activity would make a good program activity.*

Modifications:

- *The spinning section could be omitted for children unable to accomplish this.*
- *Patterns could be planned for wheelchair bound students.*
- *Hearing impaired students could first listen to the music with head phones while touching the record player.*

Source: "Barnyard in Orbit" movement activity adapted from material in Music for Special Education by Kay Hardesty. Silver Burdett Company, Morristown, New Jersey, 1979.

DANCE IN A CIRCLE

C
G7
C
Traditional Singing Game
Dance in a cir - cle and sing a song to - geth- er. Dance in a
C
G7
C
C
cir - cle and sing a - long to - day. To the cen - ter,
G7
C
G7
C
stamp your feet. Back a - gain and stamp your feet. Turn in your
G7
C
plac - es and bow a - cross the way.

When A Child Needs:

- *To experience satisfaction in doing something with a group*
- *To learn to follow simple rules*
- *To move to the steady beat of music*
- *To move to specific rhythmic patterns*

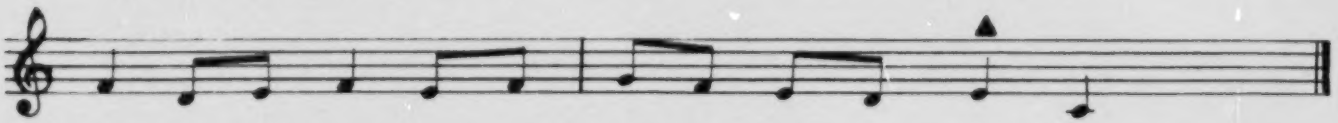
The Teacher Can:

- *With children standing in a circle, sing the song and lead the movements:*
  Circle to the left on first phrase
  Circle to the right on second phrase
  Walk to center, first half of third phrase, stamping feet to pattern ♫ ♩ *("stamp your feet")*
  Walk backward to original place, again stamping feet to ♫ ♩
  Turn around on fourth phrase, ending with a bow
- *After several repetitions, invite children to sing the song with you.*
- *Watch to see that the children are walking to the beat of the music.*
- *If children have difficulty moving to the center, place a hula-hoop on the floor as a destination point.*

PUNCHENNILLO

Traditional Folk Tune

1. Look who is here, Pun-chen - nil - lo, fun - ny fel - low.
2. What can you do, Pun-chen - nil - lo, fun - ny fel - low?
3. I can do it too, Pun-chen - nil - lo, fun - ny fel - low.



Look who is here, Pun - chen - nil - lo, fun - ny fel - low.
What can you do, Pun - chen - nil - lo, fun - ny fel - low?
I can do it too, Pun - chen - nil - lo, fun - ny fel - low.

When A Child Needs:

- *To feel that he/she has something important to contribute to the group*
- *To be in a position of leadership*
- *To feel the beat of music through physical movement*

The Teacher Can:

- *Have the children stand in a circle, leader in the center, and clap the steady beat while the leader sings the first verse of the song.*
- *Have the children walk around the circle, clapping and stepping to the steady beat while all sing the first verse of the song.*
- *Have the children face the center of the circle and sing the second verse of the song.*
- *Have the children repeat the second verse while the teacher (playing the part of Punchenillo) performs some physical movement to the beat of the song.*
- *Children then do the same movement as the teacher, while singing the third verse of the song.*
- *All sing the first verse again, walking around the circle, while the leader selects a new Punchenillo and the sequence is repeated.*

THE MUSICAL PARACHUTE

When A Child Needs:

- *To feel the steady beat in music*
- *To feel phrases in music*
- *To work as part of a group*
- *To enjoy success in a musical activity*

The Teacher Can:

- *Provide a parachute, open space, and a recording of music with a steady beat at a moderate tempo.*
- *Have the class stand around the edge of the parachute, holding it with both hands.*
- *As the music plays, move the parachute up and down to the beat of the music.*
- *Listen for phrases or sections in the music. Try some of the following movements, changing at the end of each section--usually eight beats (keep shaking the parachutes to the beat).*

1. *Walk to the left*
2. *Walk to the right*
3. *Lift the parachute up high*
4. *Bring the parachute down low. Let it lie on the floor while gently keeping the beat so as to produce "waves".*
5. *Walk to the center with the parachute up high (walking under the parachute) then come back out. (Usually four steps in to the center, four steps back out.)*
6. *Walk to the center and back out with the parachute drooping to the floor.*

Extensions:

- *Place a ball in the parachute and make it bounce to the beat of the music as you move the parachute.*
- *Listen for sections where the music moves up or down and show that movement with the parachute.*
- *Listen for other rhythm patterns in the music and show those patterns with movement in the parachute.*

Modifications:

- *Wheelchair students can hold the edge of the parachute while sitting in their chairs.*
- *If students are unable to grasp the edge of the parachute, tie their wrists to the edge of the parachute with a ribbon so they can feel the movement.*

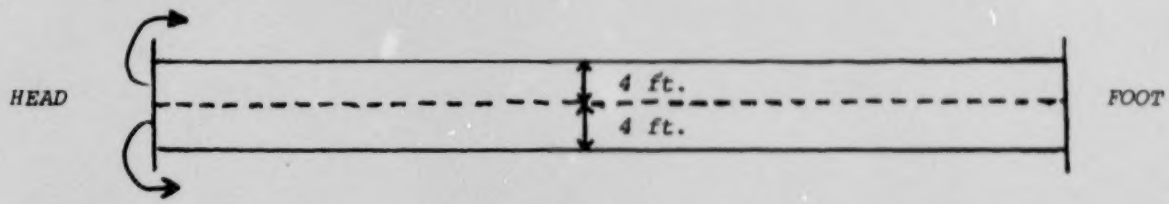
BOW, BELINDA

When A Child Needs:

- *To feel that he/she is an important part of a group*
- *To find satisfaction in a group activity*
- *To move to the beat of music*
- *To move to phrases in music*
- *To learn to identify right and left*

The Teacher Can:

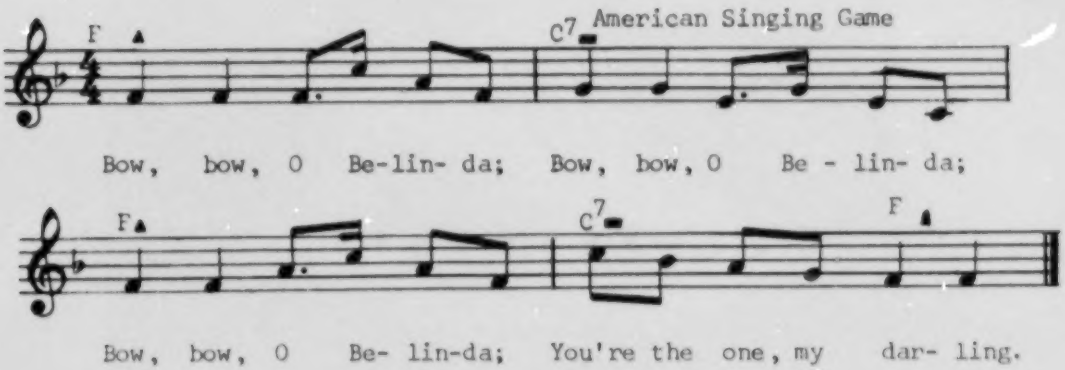
- *Have the children clap the steady beat while teacher sings the first verse of the song. Repeat several times until children can sing also.*
- *Have the children stand in two lines, facing one another, about eight feet apart. (see diagram) Those standing opposite each other are partners.*



- *Sing the first verse of song, having students bow on the first beat of the first three measures (on the first word "bow"). Standing in place, all clap hands on the last phrase, "You're the one my Darling."*
- *On the second verse partners meet in the center, joining right hands, as though shaking hands, and walk around one another. Check to see that the children's feet are moving to the beat of the music. Also their hands could be "shaking" to the beat. On the final phrase "You're the one..." everyone returns to their original position.*
- *Repeat the second verse movement for the third and fourth verses, using left hand and both hands as indicated by the text.*
- *Verse 5 is similar, but with a "do-si-do" (walking around each other, back to back).*
- *On Verse 6, the children at the head of the line lead a promenade, moving outside the formation, coming back around to starting positions (see diagram).*

*If children are still having difficulty identifying right and left, mark arms with colored ribbon paper and change the words to "blue hand round,etc."

BOW, BELINDA



2. Right hand 'round, O Belinda;
   You're the one, my darling.

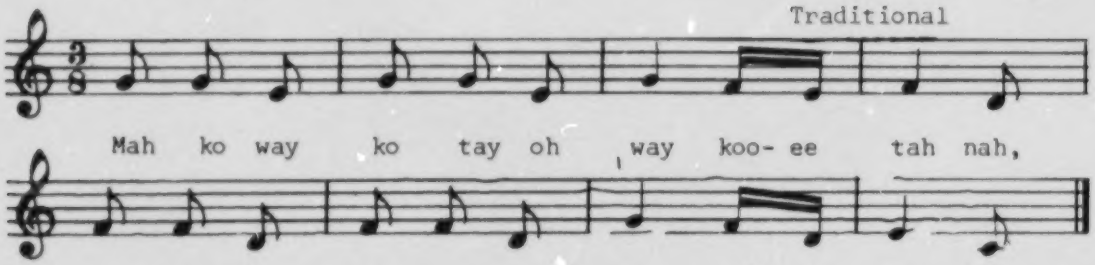
3. Left hand 'round, O Belinda;
   You're the one, my darling.

4. Both hands 'round, O Belinda;
   You're the one, my darling.

5. Do si do, 'round Belinda;
   You're the one, my darling.

6. Promenade all, O Belinda;
   You're the one, my darling.

POLYNESIAN STICK GAME



When A Child Needs:

- *To feel the beat in music*
- *To work with one other person*
- *To follow simple directions*
- *To develop motor skills*

The Teacher Can:

- *Provide two sticks for each child (approximately 12" long and 1" diameter). Magazines or newspapers rolled and taped will serve the purpose.*
- *Have children sit on the floor facing one another in pairs.*
- *Sing the song, having the students tap both sticks on the floor to the steady beat. Students should (if possible) hold each stick vertically in the middle with tips of fingers.*
- *When children know the song, invite them to sing along.*
- *Try several of the stick patterns suggested below:*

1. *Down Up Up*
2. *Down Down Up*
3. *Down Up Cross*
4. *Down Up Right Shoulder*
5. *Down Up Left Shoulder*
6. *Down Up Both Shoulders*

Down: Hold the sticks vertically and tap them on the floor in front of you, about 6" apart.

Up: Tap sticks together in front of you.

Cross: Turn the sticks so they form the letter X horizontally when you tap them.

Shoulder: Move the stick rhythmically over the shoulder.

•Carefully introduce each pattern, one at a time until it can be done while singing the chant, before adding another pattern.

Modifications:

•Some students may need to practice the movement patterns without sticks.

•Students who can not use the sticks may simply clap along and sing the chant while the rest of the class does the game.

•Advanced patterns may include "tossing" the sticks. (gently!)

RIG A JIG JIG

When A Child Needs:

- *To be a special friend to someone
- *To move to the beat of music
- *To experience even and uneven rhythms
- *To work as part of a group
- *To follow simple rules

The Teacher Can:

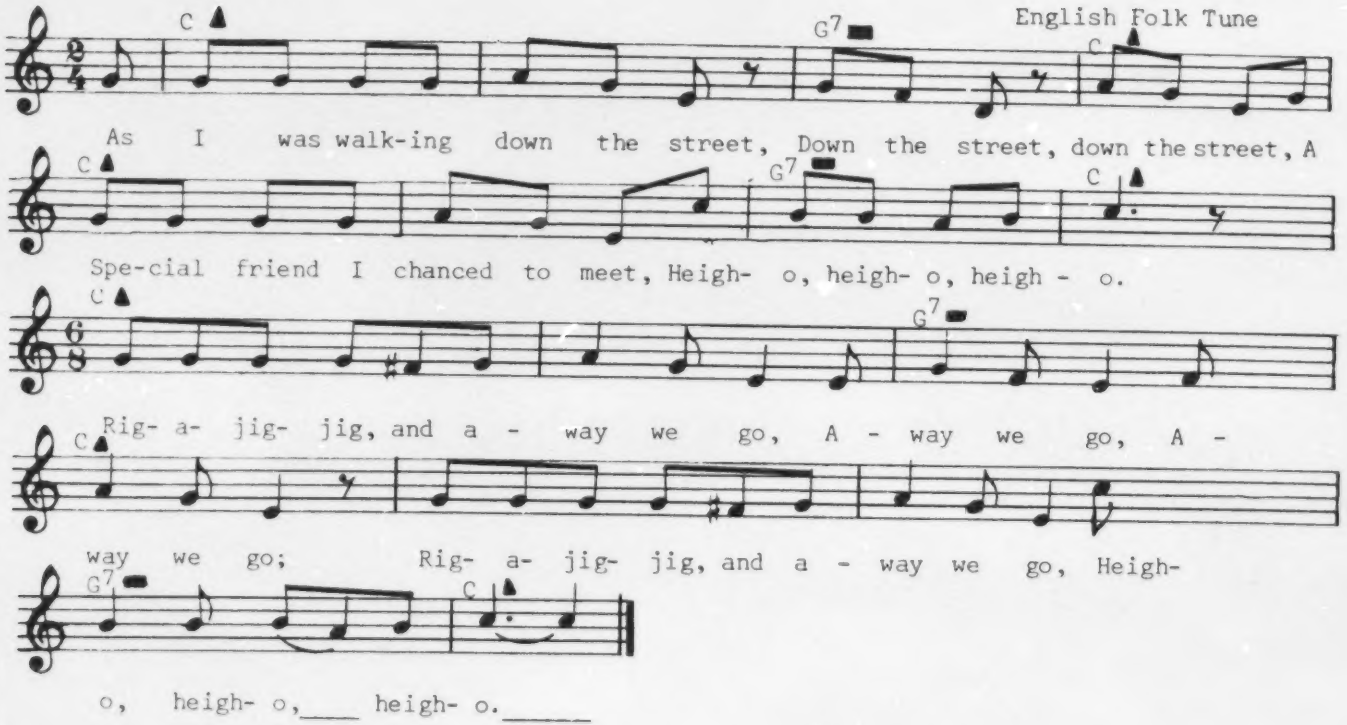
- *Have children seated in a circle, either in chairs or on the floor.
- *Walk around the outside of the circle, singing the verse of the song.
- *Near the end of the verse, select a child as a partner and skip around the outside of the circle while singing the refrain.
- *Have the child select a new partner; the teacher also selects a new partner, and both couples walk again to the verse of the song, skipping to the refrain of the song.
- *Select new partners, again walking to the verse and skipping to the refrain.
- *Continue until all children are involved in the movement activity.

Modifications:

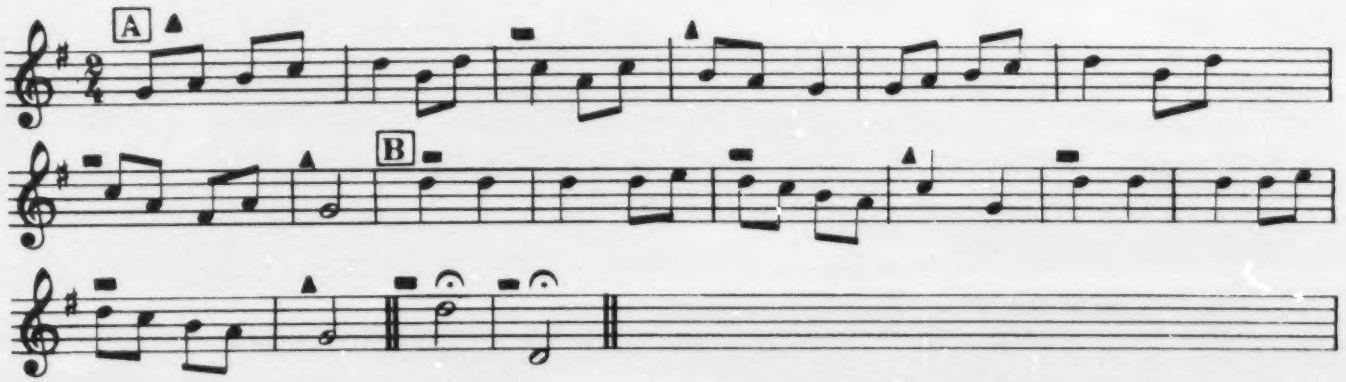
- *Non-ambulatory children can be pushed around the circle in wheel chairs or given two different instruments--one to play on the verse, another to play on the refrain.

RIG-A-JIG-JIG

English Folk Tune


C
G7
C
As I was walk-ing down the street, Down the street, down the street, A
C
G7
C
Spe-cial friend I chanced to meet, Heigh- o, heigh- o, heigh - o.
C
G7
C
Rig- a- jig- jig, and a - way we go, A - way we go, A -
way we go; Rig- a- jig- jig, and a - way we go, Heigh-
G7
C
o, heigh- o, heigh- o.

SEVEN JUMPS



When A Child Needs:

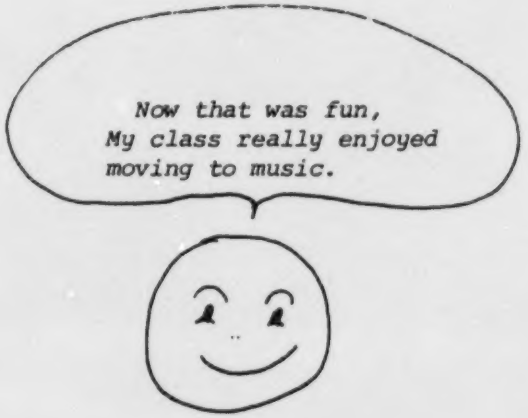
- *To experience the joy of working with a group*
- *To move freely within controlled environments*
- *To move to the steady beat in music*
- *To recognize musical phrases*
- *To recognize high and low pitches*

The Teacher Can:

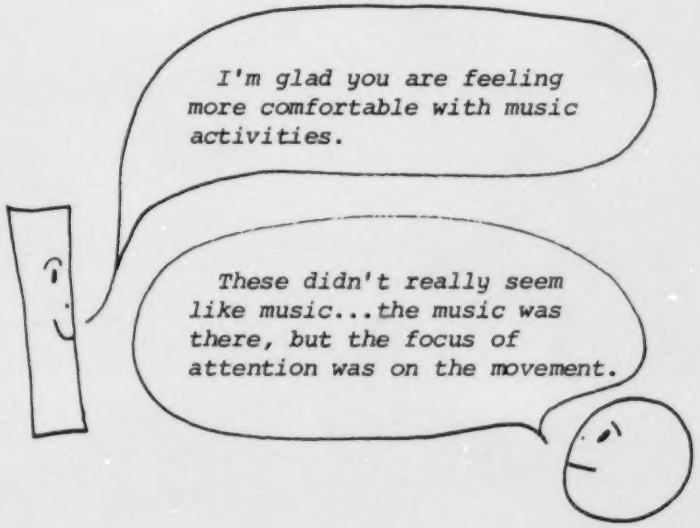
- *Play a recording of "Seven Jumps" (see resources below), or play the melody on the recorder, piano, or xylophone, inviting students to clap steady beat when one is felt, stop clapping when there is no beat.*
- *Play the recording again, inviting students to identify the musical phrases (sentences or musical ideas) and show each one by finding a different way to clap for each.*
- *Provide open space and invite students to walk to the beat of the music, finding a different way to walk for the second phrase (part B). They are to freeze into statues on the long tones (without beats).*
- *Repeat the exercise, inviting students to form a new statue with each long tone, pointing out that some tones are high, others are low. They can show high and low with their statues.*

Record Resources: *RHYTHMS TODAY, Silver Burdett Company, General Learning Corporation, Morristown, New Jersey. PERCEPTUAL MOTOR RHYTHM GAMES, Record #AR 50, Educational Activities, Inc. Freeport, New York 11520.*

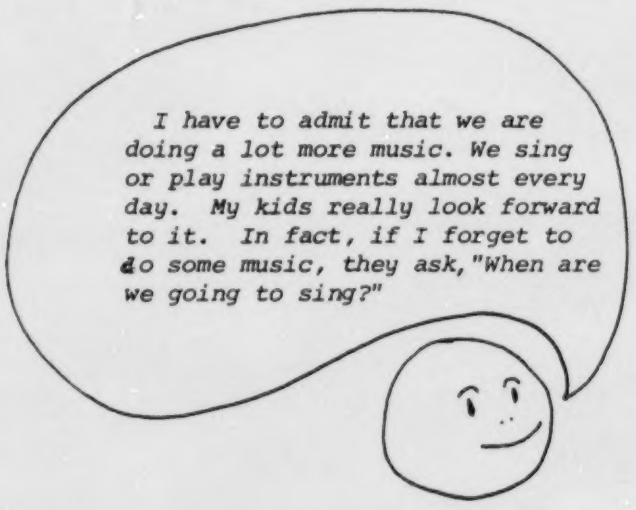
1


Now that was fun,
My class really enjoyed
moving to music.

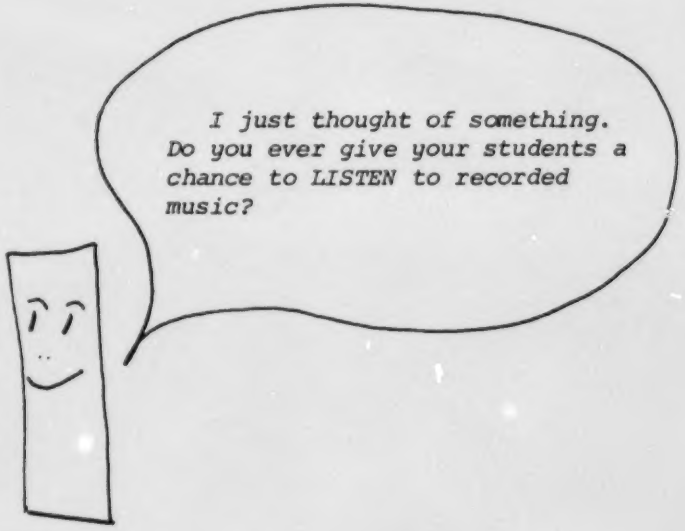
2


I'm glad you are feeling
more comfortable with music
activities.
These didn't really seem
like music...the music was
there, but the focus of
attention was on the movement.

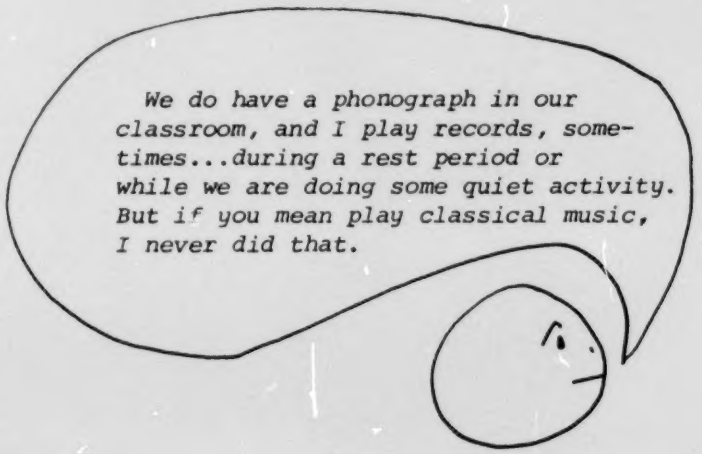
3


I have to admit that we are
doing a lot more music. We sing
or play instruments almost every
day. My kids really look forward
to it. In fact, if I forget to
do some music, they ask,"When are
we going to sing?"

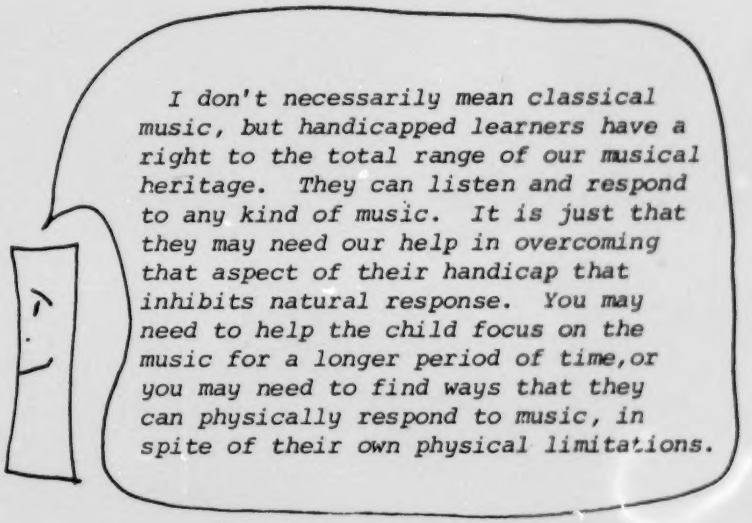
4


I just thought of something.
Do you ever give your students a
chance to LISTEN to recorded
music?

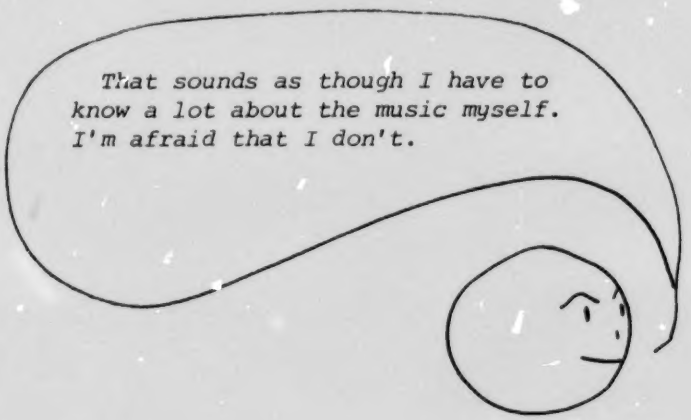
5


We do have a phonograph in our classroom, and I play records, sometimes...during a rest period or while we are doing some quiet activity. But if you mean play classical music, I never did that.

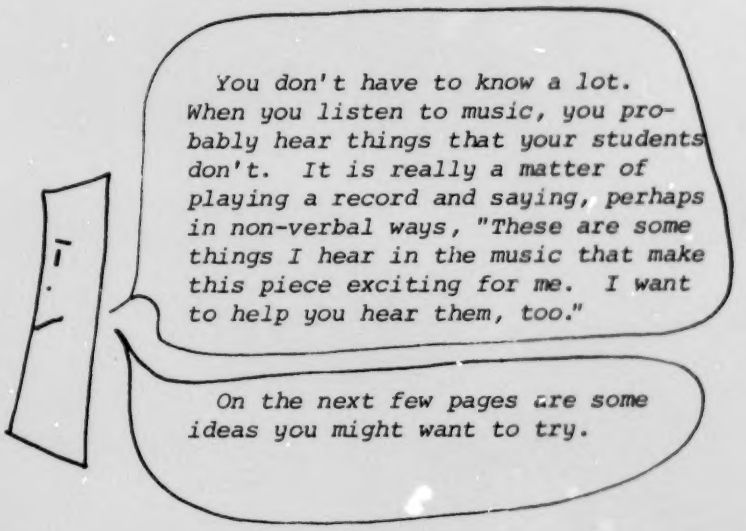
6


I don't necessarily mean classical music, but handicapped learners have a right to the total range of our musical heritage. They can listen and respond to any kind of music. It is just that they may need our help in overcoming that aspect of their handicap that inhibits natural response. You may need to help the child focus on the music for a longer period of time, or you may need to find ways that they can physically respond to music, in spite of their own physical limitations.

7


That sounds as though I have to know a lot about the music myself. I'm afraid that I don't.

8


You don't have to know a lot. When you listen to music, you probably hear things that your students don't. It is really a matter of playing a record and saying, perhaps in non-verbal ways, "These are some things I hear in the music that make this piece exciting for me. I want to help you hear them, too."
On the next few pages are some ideas you might want to try.

LISTENING ACTIVITIES

RIDING THE TRAIN CALLED MUSIC

When A Child Needs:

- *To extend attention span
- *To engage in a quiet activity
- *To become aware of different moods of music

The Teacher Can:

- *Have students lie on the floor in dimly lit room.
- *Speak gently, have the students relax toes, feet, ankles, legs, etc.
- *Describe a scene to focus child's concentration--a sunny day in the park, a walk down a country road, sitting by a mountain stream, etc.
- *Tell students they will hear a piece of muisc. The music will suggest that they are on a train traveling somewhere. Let the music suggest where they are going. Listen carefully to the music and ride wherever it takes them.
- *Count slowly before beginning the record: 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.
- *Play a recording, preferably orchestral music such as:

  Grofé--Grand Canyon Suite
  Debussy--Nocturnes, or Prelude to the Afternoon of a Faun
  Debussy--The Sunken Cathedral
  Respighi--The Pines of Rome

- *Judge the length of time the students can listen. If their concentration is lost before the end of the recording, slowly fade the volume and stop the music. Try for a long period of listening the next time.
- *Return from the journey by counting slowly 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- *Lead a discussion, having the students tell where they traveled and what they saw. Remember there are no wrong thoughts and all thoughts are personal. Do not force children to share if they hesitate. Emphasize feelings by asking, "How did you feel when you saw that?" How did you feel when you were there?" Also help children verbalize a description of the music by asking, "What in the music made you think of that?"

FLASHLIGHT BALLET

When A Child Needs:

- *To express visually what he hears in music
- *To become aware of layers of rhythm in music
- *To work as part of a group
- *To extend attention span

The Teacher Can:

- *Provide a flashlight for each child with colored cellophane (theatre gels provide more vivid color) over the lens.
- *Have the students lie on the floor on their backs facing the ceiling.
- *For the first experience suggest a movement for each color:

  Blue lights: Begin in one corner, every four beats change to another corner, moving clockwise.

  Red lights: Rotate in a circle in the center of the ceiling, moving to the beat of the music.

  Yellow lights: Criss-cross ceiling diagonally every two beats.

- *Get one group of lights started, then put it with the music. Any recorded music that has a steady, moderate tempo will work. Suggestions:

  John Denver--"Sunshine on My Shoulder"
  Pachabel--Canon in D Major

- *When the first group of lights is moving with confidence, add the second group, and then the third.

- *After the initial experience, students can "choreograph" their own ballet of lights, devising movement to reflect the patterns heard in the music.

LOOKING AT SOUNDS

When A Child Needs:

- *To become more aware of sections in music (musical form)*
- *To express visually what he/she hears*
- *To work with color, shapes, and light*
- *To be part of a creative effort*
- *To transform the visual environment*

The Teacher Can:

- *Select a song or recorded composition with clear phrase structure and lead one or more of the following experiences:*

1. *SLIDE MAKING--Drawing:*

   - *Guide children in singing or listening to the music. Point out the various sections, both musically and texturally. How are they similar? How are they different?*
   - *Find slides that are blank or discarded; carefully open discarded slide frames with a sharp knife. Remove the slide film and replace it with clear acetate as used with overhead projectors. Tape slide frame together again.*
   - *Using magic markers made for overhead projectors, have students draw shapes on the clear acetate that express some part of each phrase of the music, such as:*

     The direction of the melody
     The rhythm patterns used
     The instruments heard
     The feelings conveyed
     The ideas expressed in the text

   - *Arrange the slides in the order of the phrases and project as the group performs or the recording is played.*

2. *SLIDE-MAKING--Bleaching:*

   - *Guide children in singing or listening to the music. Point out the various sections or phrases. How are they similar? How are they different?*
   - *Find discarded slides. Provide each child with a Q-Tip and a small amount of liquid bleach. Using the Q-Tip, have the student draw or spot the slide, removing the image and color.*
   - *View the slides and match with phrases of the music. Which slide looks like each phrase sounds? Which slide expresses what each phrase of the music expresses?*
   - *Arrange the slides in the sequence of the music and project while the children listen to the music again.*

3. *SLIDE-MAKING--Cutting and Pasting:*

- *Guide children in singing or listening to the music. Point out the various sections or phrases. How are they similar? How are they different? What does each express?*
- *Using discarded slides, carefully cut each one open and remove the film.*
- *Cut pieces of colored cellophane or theatre gells in a variety of shapes and paste or tape them in the slide frame. Other small objects, such as a piece of grass, a small feather, a seed, etc., also may be placed in the slide frames and projected.*
- *Close slide frame and tape the edges.*
- *Project slides and decide how each one matches a phrase of the music.*
- *Arrange in sequence to the music and project them while the music is played.*

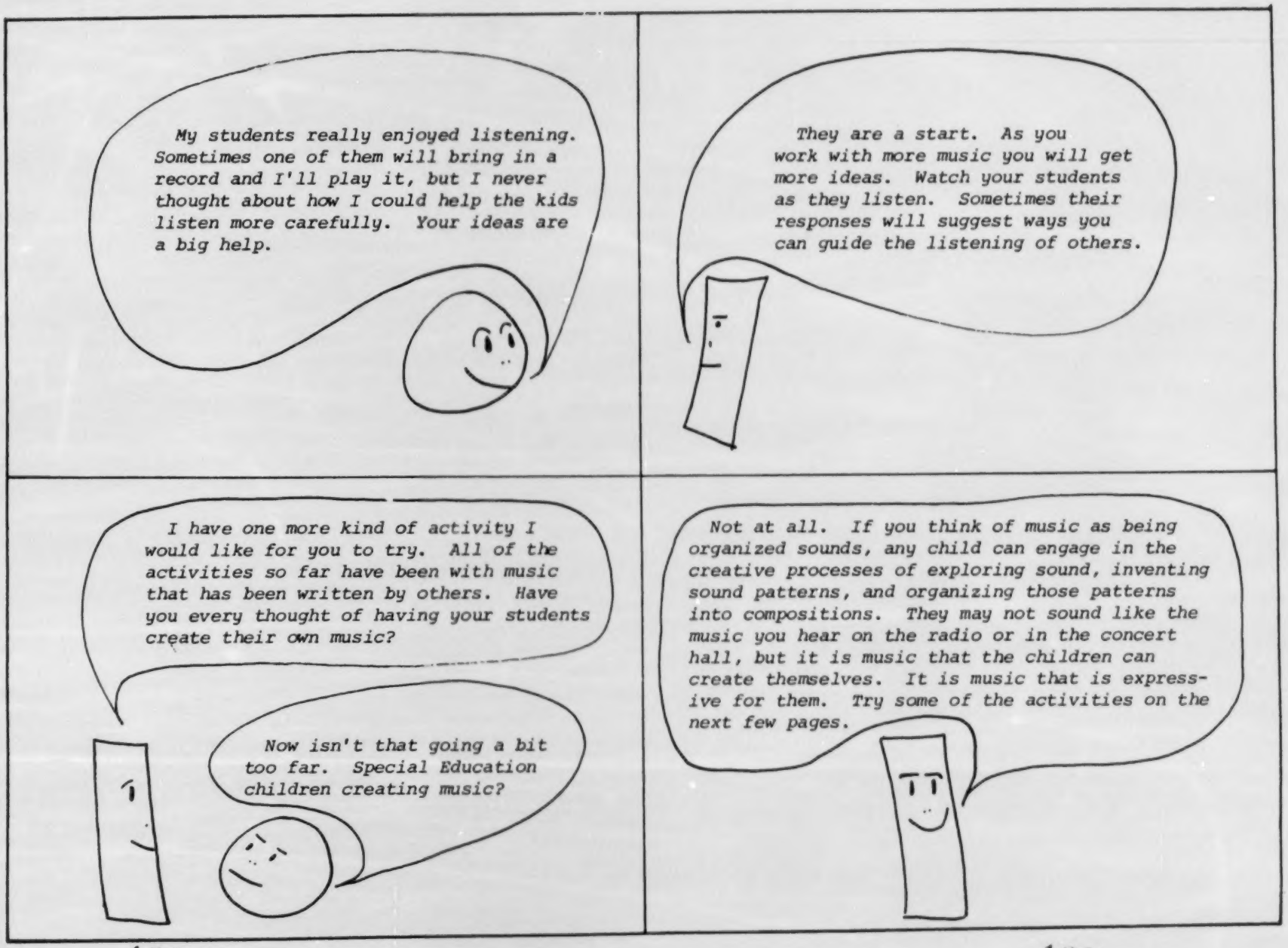
4. *OVERHEAD PROJECTOR:*

A variety of visual environments can be created with the overhead projector.

- *Place shapes cut from colored cellophane on the stage of the projector. Move shapes to the rhythm of the music or to the direction of a melody. Change shapes and/or colors as sections of the music change.*

- *Focus two or more projectors on the same screen and overlap shapes and colors.*

- *Place a clear plastic or glass dish on the stage of the projector. Fill dish with water and add food coloring and a few drops of cooking oil. Stir the water to the rhythm of the music.*


My students really enjoyed listening. Sometimes one of them will bring in a record and I'll play it, but I never thought about how I could help the kids listen more carefully. Your ideas are a big help.
They are a start. As you work with more music you will get more ideas. Watch your students as they listen. Sometimes their responses will suggest ways you can guide the listening of others.
I have one more kind of activity I would like for you to try. All of the activities so far have been with music that has been written by others. Have you every thought of having your students create their own music?
Now isn't that going a bit too far. Special Education children creating music?
Not at all. If you think of music as being organized sounds, any child can engage in the creative processes of exploring sound, inventing sound patterns, and organizing those patterns into compositions. They may not sound like the music you hear on the radio or in the concert hall, but it is music that the children can create themselves. It is music that is expressive for them. Try some of the activities on the next few pages.

CREATING MUSIC ACTIVITIES

VOCAL IMPROVISATION

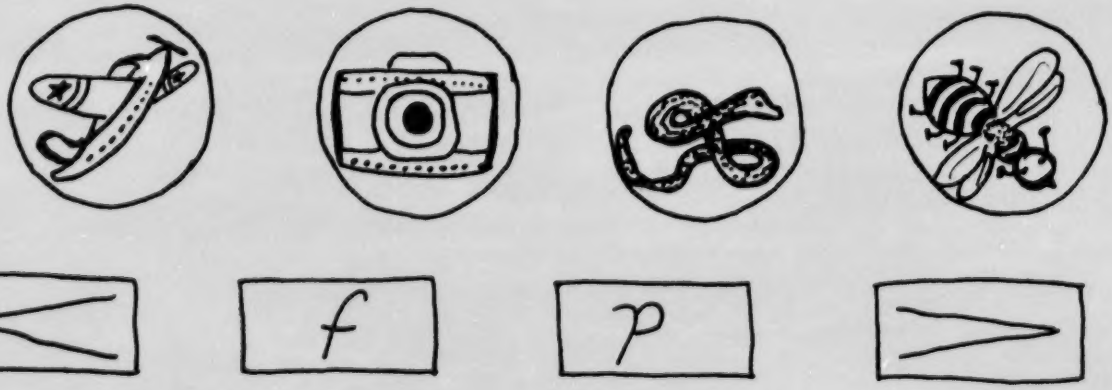
When A Child Needs:

- *To work with a group in creating something new*
- *To lead a group in creating a sound piece*
- *To explore sounds he/she can make*
- *To control loudness in performance*
- *To recognize repeated and contrasting sections within a composition*

The Teacher Can:

- *Provide some symbols (sound cards, see below) which designate easy-to-make vocal sounds.*
- *Arrange the sound cards and lead children in exploring sounds.*
- *Select a child to rearrange cards and lead the group in a performance of the sound piece.*
- *Lead the children in exploring different degrees of loudness.*
- *Provide cards with dynamic markings to place under sound cards (see below).*
- *Select a child to arrange sound and loudness cards and to "conduct" a performance of the piece.*
- *Record the performance and listen to it on another day. Can students hear different degrees of loudness, different timbres of sound, repeated and contrasting sections within the composition?*

Sound Cards--make 2 of each:



A FANFARE FOR ME

When A Child Needs:

- *To feel especially important*
- *To tell others something special about him/herself*
- *To create a musical composition and perform it for others*

The Teacher Can Provide:

- *A few select sound sources which children can manipulate with ease.*
- *A recorded model of a fanfare.*
- *A place and five to ten minutes of time when each student can work alone.*

The Children Can:

- *Listen to the recorded model of a fanfare and discuss a fanfare as music to introduce someone important--a king or football team.*
- *Discuss some features of a fanfare--repeated tones, strong rhythm, sounds and sound patterns that tell something about the person.*
- *Explore sounds that will tell something about themselves--who they are and how they feel.*
- *Invent and organize a series of sound-patterns that tell something about them--a fanfare that will introduce them to others.*
- *Play their fanfares for their classmates.*

Modifications:

- *Choose sound sources that can be manipulated by individual children. Modify mallets and/or handles as necessary to enable physically handicapped or children with poor coordination to play.*

CREATE A CELEBRATION: A SPRING HAPPENING

When A Child Needs:

- *To explore the meaning of a new season
- *To move rhythmically in a group
- *To create an instrumental accompaniment
- *To increase attention span
- *To ease tensions appropriately

The Teacher Can Provide:

- *An open space with students seated in a large circle
- *Rhythm instruments
- *Melodic Orff instruments (pentatonic scale - 5 tones C D E G A)
- *Streamers or visual aids suitable for season

The Children Can:

- *Make a list of "Spring Happenings," such as: Easter, green grass, yellow daffodils, colored eggs, fuzzy bunnies, blue sky, crocus, tulips.

- *Create a rhythm for the "happenings".

1.

   Spring-time Spring-time, (repeat)
   Eas-ter, Eas-ter, (repeat)

2.

   Ce- le- brate spring! (repeat)
   Wel-come to spring! (repeat)

3.

   Blue sky, green grass, yellow daf-fo-dil (repeat)

- *Walk to each rhythm in a circle. The teacher must present one rhythm at a time until the students are familar enough with it before a second rhythmic idea is introduced. The functioning level of the group will determine how quickly the entire activity is completed.

- *Divide the students into two circles using two rhythms (for advanced groups divide into three groups with the third group jumping up and down).*

- *Add rhythm and/or melody instruments to each rhythmic pattern or phrase.*

- *Students may move, speak, sing or play for the activity.*

Modifications:

- *Wheelchair bound students may play instruments.*
- *Hearing impaired students should use drums for rhythm and walk bare-foot, if possible.*

Source: Activities adapted from material presented by Carole Bitcom, Mid-Atlantic Regional Workshop, National Association for Music Therapy, Inc., Spring 1980.

SING A POEM

I CAN BE ANYONE

I can
Jump as a robin
I can
Hum as a bee
I can
Hop on a twig
As a chick-a-dee-dee!
I can
Run as a red fox
I can buzz as a fly
I can be Anyone!
But no one
Can be I!

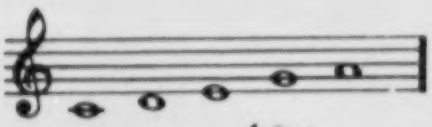
Adele H. Seronde

When A Child Needs:

- *To express him/herself musically*
- *To contribute to a musical cartoon*
- *To become aware of word rhythms*

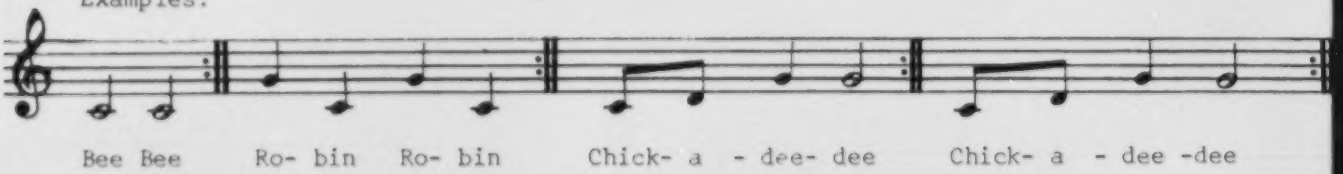
The Teacher Can:

- *Choose a poem, such as the one given above (or have the children write one of their own).*
- *Recite the poem several times so children become familiar with the words.*
  (Tape record the poem so children needing much repetition can listen to it repeatedly. Perhaps a series of pictures, one for each line, would help non-reading children learn more quickly.)
- *Clap the word rhythms with children as they recite the poem together.*
- *Have children step the word rhythms as they clap and recite the poem.*
- *Provide a xylophone, melody bells, or piano marked on the following notes.*



- *As the group again recites and claps the word rhythms of the first phrase, have one student improvise a melody on the prepared instrument. (Watch carefully so you can write down the letter names of the tones used.)*
- *Help the student repeat the melody several times and lead the class in singing.*
- *Continue in a similar manner for each phrase of the poem, each time returning to the beginning and singing all phrases to give a feeling of continuity.*
- *Select word-phrases from the poem with interesting rhythms.*
- *Select two or three notes from the five given on the preceding page and have other students improvise ostinato accompaniments to those patterns as the poem is recited.*

Examples:



Source: *The poem "I Can Be Anyone" by Adele H. Seronde from Lippincott's Basic Reading Book C (page 21) by Glenn McCracken and Charles C. Walcutt. J. B. Lippencott Company, Philadelphia, Pennsylvania, 1969. Used by permission of Harper and Row Publishers, Inc., New York, NY 10022.*

TRANSFORMING THE SOUND ENVIRONMENT WITH TAPE

When A Child Needs:

- *To become aware of sounds in his/her environment
- *To become aware that he/she can control many of those sounds
- *To become aware of pitch and rhythm my altering these properties of sound

The Teacher Can:

- *Provide a reel-to-reel tape recorder and lead one or more of the following experiences:

1. *Tape Loops*

- *Cut a piece of recording tape about 24 inches in length.
- *Join the two ends with a piece of "scotch tape." Be certain there are no twists in the tape loop before taping ends together. Place the "scotch tape" on the outside (shiny side) of the recording tape.
- *Place the loop over empty reels on both sides of a recorder and thread through the recording head in the usual manner.

- *Record a word-phrase or sound pattern on the loop. Before recording, note the location of the splice. Repeat the sound you are recording until the splice returns to its starting position.
- *Replay the loop you have recorded, listening for the rhythms and pitch patterns.
- *Replay the loop at different speeds, noting the changes in rhythm and pitch.
- *Make several loops, playing each on a different recorder, building a composition consisting of several layers of sound.
- *Use these loop-layers as accompaniments to recitation of poems or to improvisations with vocal sounds or instrumental compositions.

EXAMPLE: For the poem "I CAN BE ANYONE"

- *Loop #1--"NO One Can Be I" (record at 7 1/2, play at 3 3/4).*
- *Loop #2--"Chick-a-dee-dee" (record at 3 3/4 play at 7 1/2).*
- *After both loops are playing, the class recites the entire poem.*
- *For added effect, fade the volume of two loops up and down as the poem is recited.*

2. *Sound Transposition (Two tape recorders needed):*

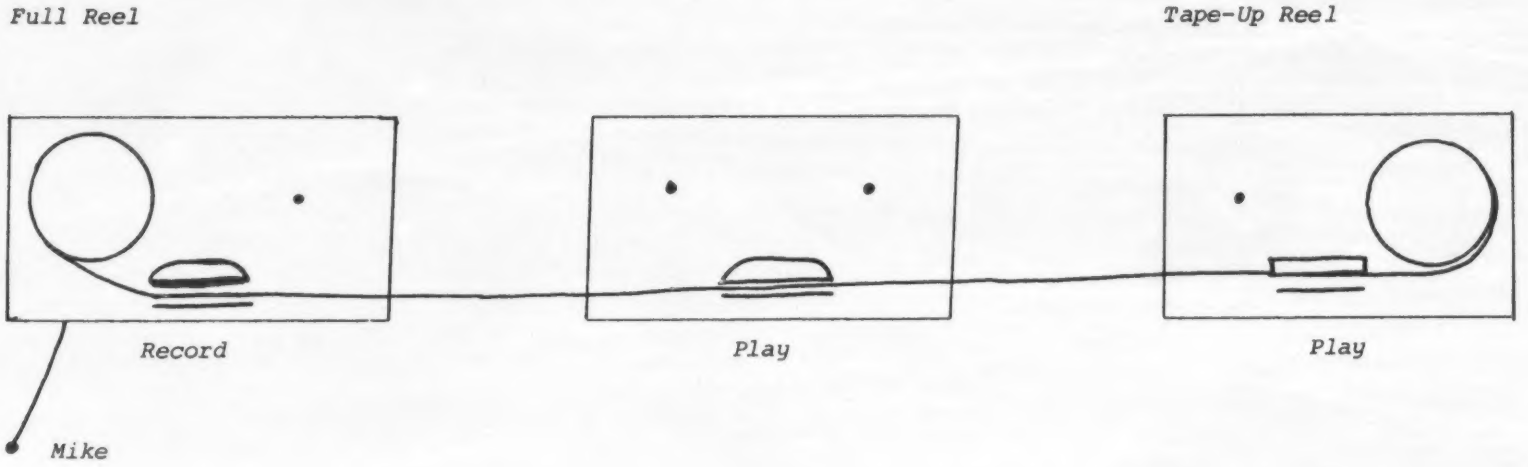
- *Record about fifteen seconds of sound on a loop or segment of tape.*
- *Play back at a slower speed while recording the sound at fast speed on the second recorder.*
- *Play back the second recorded sound at slow speed while recording again on the first recorder at fast speed.*
- *Continue until sound becomes inaudible.*
- *Repeat the above, reversing the speeds. That is, always record at the slow speed and play back at the fast speed. This will increase the tempo and raise the pitch.*

3. *Magnifying the Sound Environment:*

- *Place the mike very close to sound sources while recording.*
- *Select things that are not ordinarily heard "close up," such as:*
  - *Crumpling paper*
  - *Pouring water in a tin can (place mike under and touching the bottom of the can)*
  - *Writing with a pencil (lay mike on the paper on which you are writing)*
  - *Place the mike on a student's chest and record the heartbeat*
- *Play back the sound for the children and let them hear.*
- *Plan a composition using three of the sounds discovered. What will be first? What will end the composition? How will the sounds be connected?*
- *Listen to these sounds at different speeds.*
- *Similar exploration of sounds can be done with an inexpensive contact mike which picks up direct vibrations.*

4. *The Echo Gang* (Two or more tape recorders):

- This experience works best if all of the tape recorders used are of the same brand and model.
- Place the recorders in line (about a foot apart) on a table.
- Place the full reel of tape on the recorder to the extreme left. Thread the tape through the recording head of each recorder and onto the take-up reel of the last recorder.
- Set the first recorder on "record," and the others, on "play."
- Have a students sing, play, or read a poem into the mike of the first recorder. These sounds will be replayed with a slight delay or "echo" by each recorder in the "gang".



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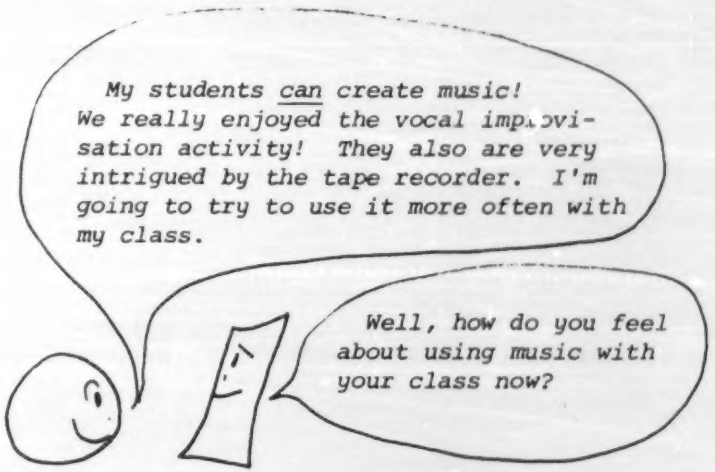
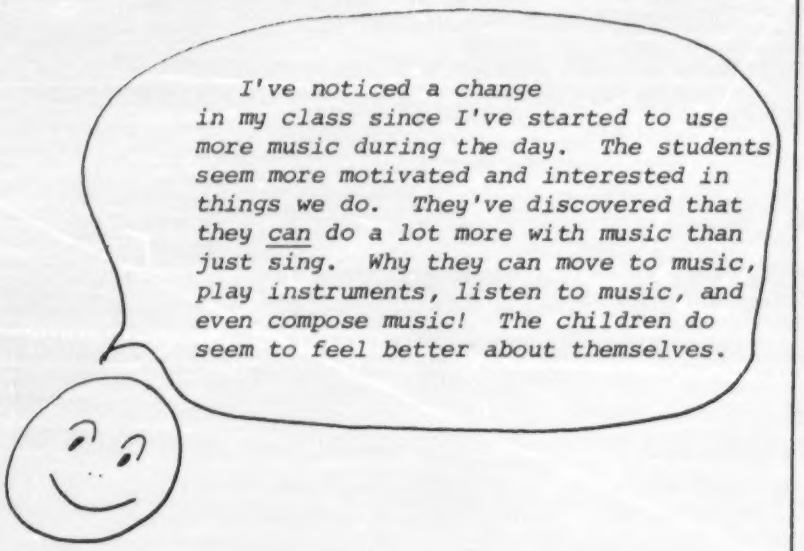
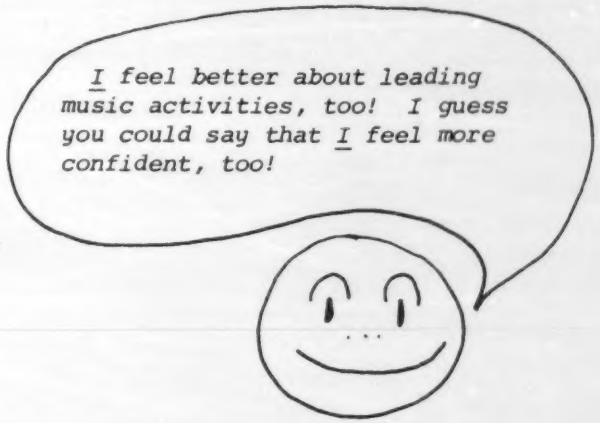

My students can create music! We really enjoyed the vocal improvisation activity! They also are very intrigued by the tape recorder. I'm going to try to use it more often with my class.
Well, how do you feel about using music with your class now?

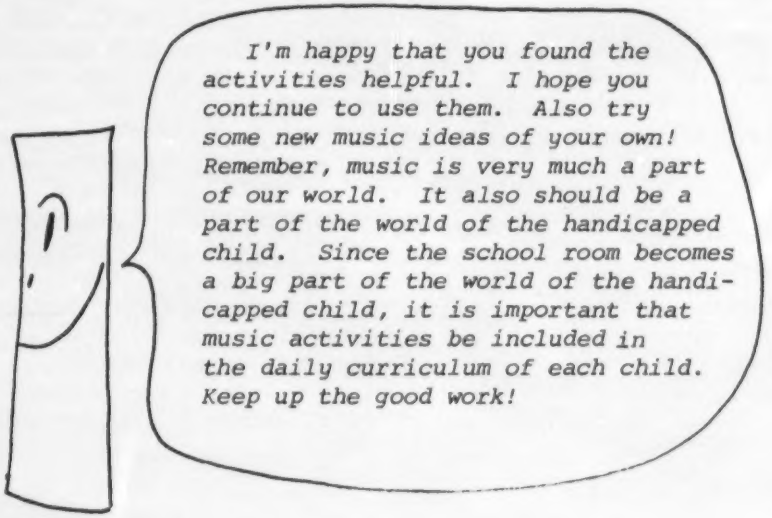
2


I've noticed a change in my class since I've started to use more music during the day. The students seem more motivated and interested in things we do. They've discovered that they can do a lot more with music than just sing. Why they can move to music, play instruments, listen to music, and even compose music! The children do seem to feel better about themselves.

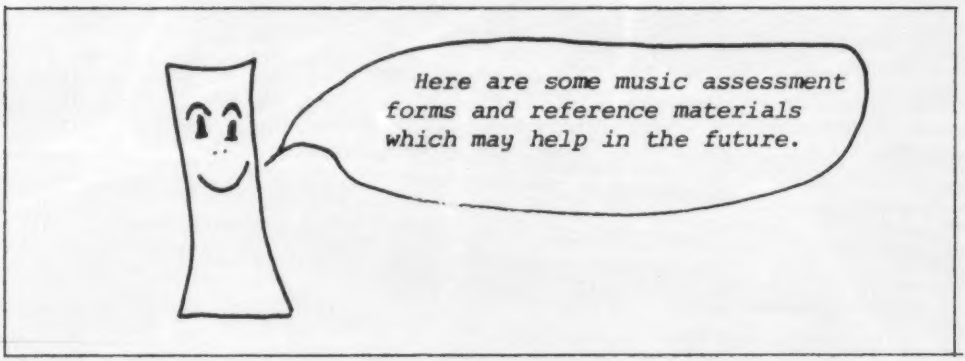
3


I feel better about leading music activities, too! I guess you could say that I feel more confident, too!

4


I'm happy that you found the activities helpful. I hope you continue to use them. Also try some new music ideas of your own! Remember, music is very much a part of our world. It also should be a part of the world of the handicapped child. Since the school room becomes a big part of the world of the handicapped child, it is important that music activities be included in the daily curriculum of each child. Keep up the good work!

APPENDIX


Here are some music assessment forms and reference materials which may help in the future.

ACTIVITY-OBJECTIVE CROSSFILE

GENERAL OBJECTIVES / ACTIVITIES	Greeting Chant Song	Let's Get Started	Words, Words, Words	Round in A Circle	Roll Call	Rhythmic Messages	Two-Four-Six-Eight	What's Cookin'?	How'd Cha Do?	Echo Song	Sing Together	I Like You	Fun To Do	Did You Feed My Cow?	Who I Am	Head and Shoulders, Baby	Oh, I'm Angry	Exactly Like Me	A Place in the Choir	Play Along in 3's and 4's	Are You Sleeping?	Wake Me	Sunshine On My Shoulders	Bells Bells Bells	A Bell Choir	Open Tuned Guitar	If You're Happy	Move Like A Machine	Hoop Activity	Dance in A Circle	Punchennillo	Musical Parachute	Bow Belinda	Polynesian Stick Game	Rig-A-Jig-Jig	Seven Jumps	Riding the Music Train	Flashlight Ballet	Looking At Sounds	A Fanfare For Me	Spring Happening	Sing A Poem	Tape Activities
1. To experience individual acknowledgment	●				●							●			●			●	●																							
2. To work as part of a group		●		●							●		●							●			●																			
3. To follow a leader																									●					●	●											
4. To serve as a leader																															●												
5. To interact positively with others						●	●		●	●																																	
6. To wait his turn																								●	●																		
7. To complete individual task																												●															
8. To engage in quiet activity																																				●							
9. To follow directions																				●			●	●	●	●	●		●	●			●	●						●		
10. To develop attending skills						●	●			●			●																					●		●		●				
11. To echo teacher response	●									●		●		●																												
12. To increase sequential memory																													●													
13. To become aware of the environment														●																											●		●
14. To learn body parts																●	●	●									●															
15. To learn right/left																●																	●									
16. To develop motor coordination							●	●					●			●					●	●	●			●	●		●					●		●				●		
17. To engage in physical activity			●				●	●					●								●	●							●	●	●	●		●	●					●		
18. To use symbols																				●	●			●	●	●	●				●			●	●		●	●				
19. To develop verbal communication			●					●	●			●		●							●																			●		
20. To develop number skills		●																		●																						
21. To ease tension in appropriate action																	●																							●		
22. To acknowledge own feelings																	●																									
23. To discover others' acceptance of feelings																	●																									
24. To realise others have feelings																	●																									
25. To be a special friend																																		●								
26. To learn health-care routines																						●																				

MUSICAL OBJECTIVES / ACTIVITIES	Greeting Chant Song	Let's Get Started	Words, Words, Words	Round in A Circle	Roll Call	Rhythmic Messages	Two-Four-Six-Eight	What's Cookin'?	Now'd Cha Do?	Echo Song	Sing Together	I Like You	Fun To Do	Did You Feed My Cow?	Who I Am	Head and Shoulders	Oh, I'm Angry	Exactly Like Me	A Place in The Choir	Play Along in 3's and 4's	Are You Sleeping?	Wake Me	Sunshine On My Shoulders	Bells Bells Bells	A Bell Choir	Open Tuned Guitar	If You're Happy	Move Like A Machine	Hoop Activity	Dance in A Circle	Punchennillo	Musical Parachute	Bow Belinda	Polynesian Stick Game	Rig-A-Jig-Jig	Seven Jumps	Riding the Music Train	Flashlight Ballet	Looking At Sounds	A Fanfare For Me	Spring Happening	Sing A Poem	Tape Activities
1. To feel steady beat of music			●	●	●		●	●					●		●	●		●	●	●				●			●				●	●	●		●							
2. To be aware of rhythms				●	●													●	●										●		●	●	●		●						
3. To repeat rhythm patterns	●	●									●																														●
4. To perform rhythm patterns						●																					●		●												
5. To experience even and unevan																																		●							
6. To develop pitch matching										●		●		●																											
7. To distinguish between high/low pitches											●																								●						
8. To learn melody is composed of many pitches																								●																	
9. To identify melodic direction																											●														
10. To feel musical phrasing																														●		●	●		●						
11. To experience layers in music																				●	●	●																			
12. To experience harmony																							●			●	●														
13. To feel different moods in music																																				●					
14. To become aware of musical form																				●																		●			
15. To express himself musically																	●																						●		

A Sample Music Individual Education Program (IEP) Outline
MUSIC I.E.P. FOR BLAIR GODFREY

Present level of achievement

Blair appears to enjoy participating in musical experiences and willingly takes part in most musical activities in the classroom. He seems to be aware of loud and soft sounds but does not control loudness levels when playing on classroom instruments. Blair can maintain a steady beat when clapping at a moderate tempo but seldom walks with the beat of music. He can identify high and low pitches and can vocally reproduce melodic fragments, although he is more comfortable singing with a group than when singing alone.

Annual Goal

1. Blair will select musical activities as one way of using his own time.

Short Term Objectives	*Instructional Strategies*	*Evaluation*
1. Blair will sing 3 songs from memory.	*1. Sing "Singing A Song is Fun To Do," "If You're Happy and You Know It," and "She'll Be Comin' Round the Mountain" twice a day with the class for two weeks.*	*1. Blair will participate in group singing of songs.*
	1.1 Place a tape recording of songs in learning center for Blair.	*1.1 In a private, yet informal setting, Blair will sing the three songs.*
2. Blair will develop skill in playing the woodblock and triangle.	*2. Select Blair to play instruments to at least one song the class sings each day.*	*2. Blair will hold and play instruments in group and individual activities correctly.*
	2.2 Provide instruments in learning center and guide Blair in playing along with the tape.	
3. Blair will become aware that music can accompany many other activities.	*3. Incorporate music into other classroom activities:* *Sing while waiting for bus.* *Listen to recording during clean-up.*	
	3.3 Provide model of teacher "doing" music" in the classroom.	

Annual Goals, Continued

2. Blair will walk (and perform other physical movements) to the beat of music.

Short Term Objectives	Instructional Strategies	Evaluation
1. Blair will clap to the steady beat of songs and recorded music.	1. Lead class in clapping steady beat while singing "Bow Belinda."	1. Blair will move to the beat of songs with increasing accuracy.
	1.1 Have Blair walk across the room. Clap to the beat of his walking. Begin singing the song at his walking tempo.	
	1.2 Lead class in a variety of musical games involving physical movement to beat--"Punchenillo," "Seven Jumps," "Bow, Belinda."	
	1.3 When possible, select a partner for Blair who does successfully move to the beat.	

INDIVIDUAL MUSIC EVALUATION FORM

ASSESSING PRESENT LEVELS OF MUSICAL ACHIEVEMENT

child's name _____

Rarely Sometimes Frequently Usually Always

Joy

R S F U A 1. Child willingly participates in musical experiences
R S F U A 2. Child appears to enjoy musical activities
R S F U A 3. Child "does music" (sings, plays instruments, etc.) on his/her "own time "
R S F U A 4. Child requests musical activities for self and/or class

Loudness

R S F U A 1. Child distinguishes between loud and soft
R S F U A 2. Child identifies gradual changes in loudness
R S F U A 3. Child controls loudness in performances

Duration

R S F U A 1. Child distinguishes between long and short sounds
2. Child can maintain steady beat by:
R S F U A Clapping
R S F U A Moving (walking, tapping toe, etc.)
R S F U A Playing percussion instruments
3. Child can identify changes in tempo (speed of the beat) by:
R S F U A Clapping
R S F U A Moving
R S F U A Playing percussion instruments
R S F U A 4. Child can repeat rhythm pattern
R S F U A 5. Child can maintain rhythm pattern as accompaniment

Pitch

R S F U A 1. Child can distinguish between high and low sounds
R S F U A 2. Child can identify direction of melodic movement
3. Child can reproduce short melodic fragments
R S F U A on instruments
R S F U A vocally
R S F U A 4. Child can distinguish between stepwise and skipwise movement
R S F U A 5. Child can distinguish between large and small skips

Individual Music Evaluation Form Continued

Timbre

R S F U A 1. Child can distinguish between many classroom and environmental sounds
R S F U A 2. Child can distinguish between sounds of musical instruments
R S F U A 3. Child can match picture and sound of common instruments
R S F U A 4. Child can name common instruments by sight
R S F U A 5. Child can name common instruments from the sound

Form

R S F U A 1. Child can recognize repeated sounds and sound patterns
R S F U A 2. Child can recognize phrase endings
R S F U A 3. Child can recognize repeated and contrasting sections within a composition

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PROJECT PASE

Programs in the Arts for Special Education (Project PASE) was initiated through Title IV-C funding in 1979. The Project is a collaborative endeavor of the Arts in Education Program and the Special Education Program of Pennsylvania's Central Intermediate Unit #10. The Project is designed to provide teachers and students with intense involvement in the arts of creative drama (1979-80), music (1980-81), and visual arts (1981-82) through in-service education for teachers, arts consultants in the classroom, and utilization of arts resources in and outside of the classroom environment.

Project PASE is innovative in its attempt to bring, to primarily rural populations of handicapped students, an integrated arts in special education program through in-depth arts in-service, use of community artist resources to enrich instruction, and development of new arts-for-the-handicapped curricular materials. The Project is innovative in its integration of in-service and follow-up consultant work in the classroom and in its infusion of artist resources and arts festival activities into the daily school curriculum of the handicapped child.

Project PASE was selected as a 1981 and 1982 model site project by the National Committee, Arts for the Handicapped. As a national model site, Project PASE serves as a demonstration center for how the arts can be an integral part of the education of every handicapped child.

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